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THE

FINE ARTS' COURTS

IN THE

CRYSTAL PALACE.

NORTH-EAST SIDE.

THE

FINE ARTS' COURTS

IN THE

CRYSTAL PALACE.

. 81263
&c.

Second Series.

NORTH-EAST SIDE.

1. THE ITALIAN COURT;
2. THE RENAISSANCE COURT;
3. THE MEDIÆVAL COURT;
4. THE BYZANTINE COURT;
5. A CATALOGUE OF MODERN SCULPTURE.

7.e.21

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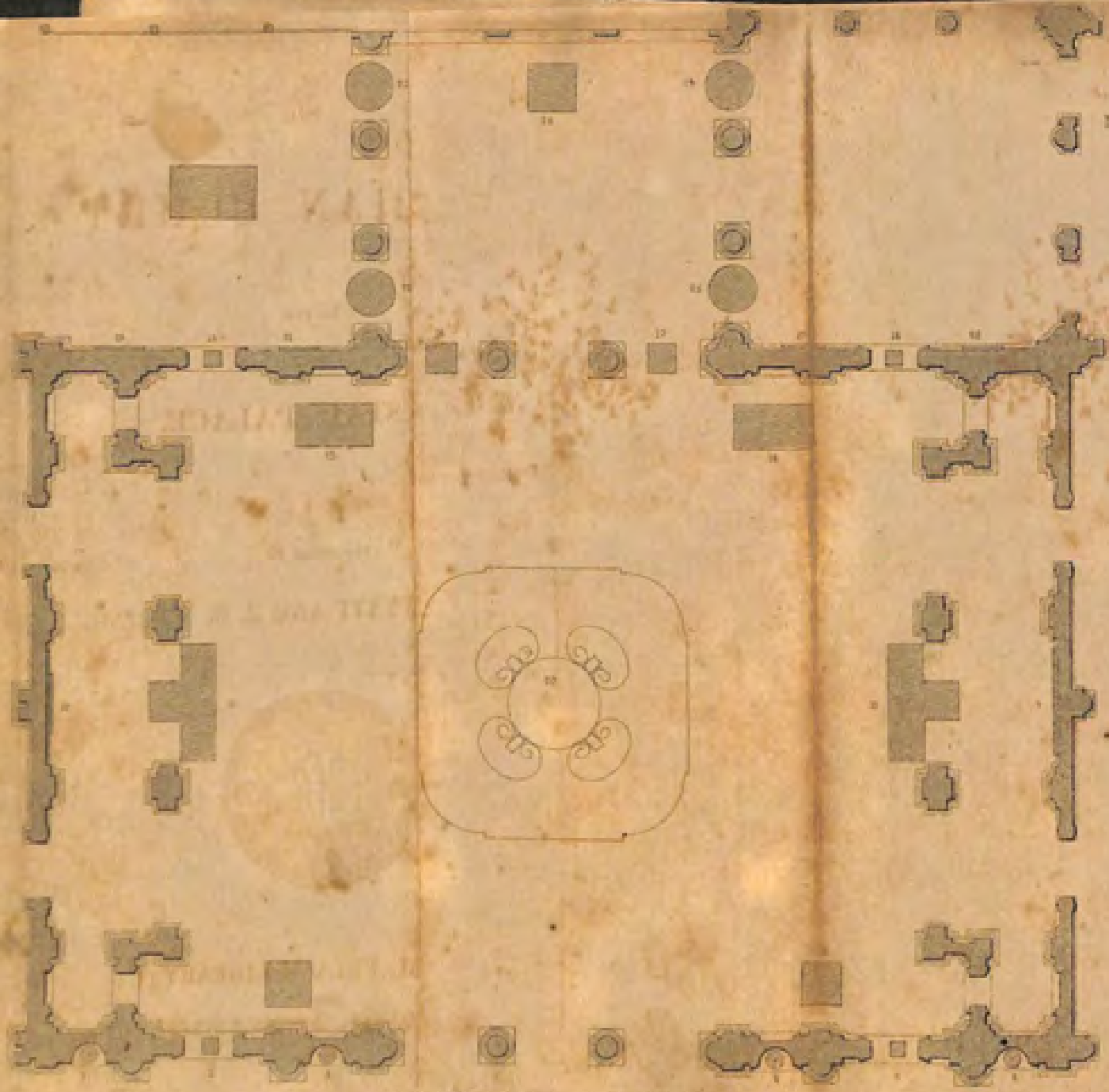
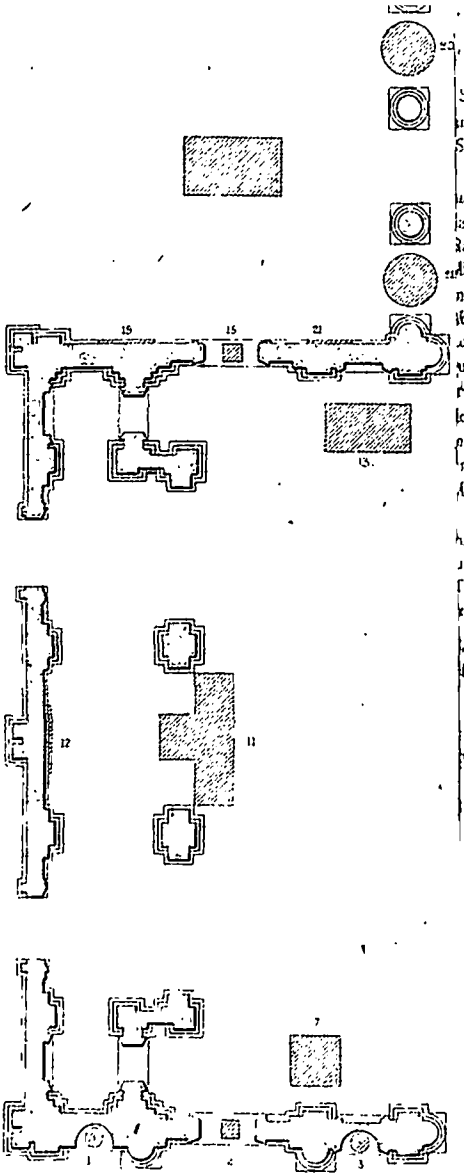


N° 1. Peace by Sansovino
2. Candelabrum by Fontana
3. Apollo by Sansovino
4. War do
5. Candelabrum by Fontana
6. David by Sansovino
7. Jonah by Raffaelle
8. Virgin by Michael Angelo
9. Gates from the Loggia of the Campanile S. Marks Venice
10. Tomb of Lorenzo di Medici
11. Do. Giuliano di Medici
12. Genoa Doorway and Door by Sansovino
13. Pietà by Michael Angelo from St Peters Home
14. Pietà by Bernini
15. Crucifix from the Certosa near Pavia
16. Slave by Michael Angelo
17. Christ do
18. Candelabrum from the Certosa near Pavia
19. Christ & Virgin by Michael Angelo from Genoa
20. Fountain of the Tartarughe Home
21. Head of Christ from the Berlin Museum
22. }
23. }
24. } Fortune of the Venice Standard
25. }
26. St Jerome by Torrigiano
27. Holy Family from Florence by Michael Angelo
28. Do. Royal Academy Lecture by Michael Angelo
29. Urn of the Fanzion from Milan by Pierino

ITALIAN COURT



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f the Tartarughe - Rome
rist from the Berlin Museum

f the Venice Standard

by Torrigiano
y from Florence, by Michael Angelo
Royal Academy London
Angelo
Passion from Milan by Fusina

THE

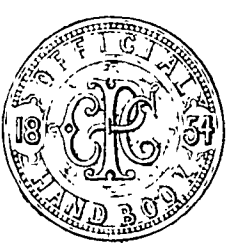
ITALIAN COURT

IN THE

CRYSTAL PALACE.

DESCRIBED BY

M. DIGBY WYATT AND J. B. WARING.



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1854.

THE ITALIAN COURT

HAS been designed and arranged by Mr. M. Digby Wyatt; the drawings having been worked out by Mr. Thomas Hayes. The construction has been done by Messrs. Fox, Henderson and Co., whose master plasterer, Mr. Hawkins, has carried out his work, which was of a difficult kind, with great care. The monuments were cast principally by Dr. Emil Braun and M. Desachy.

The pavement of the loggie has been made by the London Marble Working Company.

The fountain in the centre of the Court has been executed by Mr. Cundy out of alabaster presented to the Crystal Palace Company by T. Hills, Esq., of Burton-upon-Trent. This beautiful material is the produce of his quarries at Fauld, in Staffordshire.

The painting of the marble work is by Messrs. C. and J. Moxon, of London and Edinburgh. The bronze painting is by M. Loget, of Paris, and Mr. Coulton, of London. The arabesques have been principally painted by Messrs. Gow, Earle, Leslie, Wassner, Yahn, Lutchens, Munsch, &c., under the superintendence of Mr. Parris, W.A.

The painted flowers and fruit in the body of the Court are by Mr. Beensen; and the modelling of the festoons in the principal frieze, by Antonio Trentanove.

The painted ceiling from Venice, in the gallery, is by Mr. A. Stevens.

The whole superintendence for Mr. Wyatt has been entrusted to Mr. Thomas Hayes, by whose unremitting attention and solicitude every detail has been most carefully elaborated.

The decorative painting of the Italian vestibule is by Mr. Pantaenius. The very beautiful ceiling from the Vatican has been admirably executed by Mr. Alfred Stevens.

THE ITALIAN COURT.

GENERAL REMARKS.

In the 15th century the study of the antique gradually superseded that of Nature.

ALTHOUGH Gothic architecture, and its school of sculpture, never gained a secure footing in classic Italy, yet its principles, especially in sculpture, were received and carried out by the early Renaissance artists of the 15th century; and Nature was the principal source from which they drew their inspiration. During that period the knowledge and love of antique art had been gradually increasing until it had become, by the commencement of the 16th century, an absorbing passion, penetrating and moulding all works, whether of art or literature. From this period onward, principally under the liberal and discriminating encouragement of Julius II. and Leo X., a vivid appreciation of antique literature, philosophy, and art spread in all directions, and the spirit of old Rome seemed once more to have risen from its grave. Active and persevering researches brought daily to light fresh and wondrous examples of Rome's long-hidden treasures; her architectural monuments were studied, measured, and imitated; her sculpture was the model which the greatest artists of the time aspired to equal; her paintings, still preserved in the long-neglected baths and palaces, formed the basis of a new system of ornament; her philosophy and her literature were the models of taste, and the criterions of excellence. "To collect books and antiques," —we quote Mr. Macaulay's eloquent essay on Machiavelli —"to found professorships; to patronise men of learning, became almost universal fashions among the great. The spirit of literary research allied itself to that of commercial

Influence of the Roman excavations, according to Macaulay.

enterprise; every place to which the merchant princes of Florence extended their gigantic traffic, from the bazaars of the Tigris to the monasteries of the Clyde, was ransacked for medals and manuscripts. Architecture, painting, and sculpture were munificently encouraged; indeed, it would be difficult to name an Italian of eminence, during the period of which we speak, who, whatever may have been his general character, did not, at least, affect a love of letters and of the arts." It was, indeed, natural that the great remains of the antique world, so superior to anything that the middle ages had produced, especially in sculpture, literature, and philosophy, should lead to this result, with which was mingled, doubtless, a very justifiable pride of ancestry; and yet it might have remained a comparatively barren fact, but for the existence of two men who, borne away by the universal impulse of veneration for the antique, yet stamped on it a character which gave rise to a new and almost a nobler style of art. We allude, of course, to Michael Angelo and Raffaelle.

Tendency of the study of the antique;

fruitless but for two great men—

Raffaelle and Michael Angelo;

We have seen, in later times, various "Revivals," Greek and Mediæval, as enthusiastically followed; but the mediocrity of their advocates is evinced by the want of individuality which marks their works. To *imitate* the externals of their models, has been their highest aspiration —their only end; but in the first great revival of the antique, we have little hesitation in asserting that Michael Angelo and Raffaelle, each in his peculiar way, adapted its remains so as to form a separate style of the highest character. The same may be said of architecture; and we see, in the works of Sanmichele, Sansovino, and Palladio, an adaptation of the antique to modern wants and customs, which (whatever may be the fluctuations of Fashion, as fickle and as blind as Fortune herself), will never lose their power on the minds of those, who can appreciate that harmony of parts, beauty of proportion, and carefulness of detail, which is the result of a fine perception, and an educated taste.

their originality,

and that of Sanmichele, Sansovino, and Palladio.

The sun of art which rose in Italy, in the 15th century, may be said to have reached its apogee, and to have shone in the full blaze of its splendour during the first half of the 16th century. Architecture, sculpture,

Italian art cultivated between 1500 and 1550.

painting, engraving, and those manufactures dependent on the arts for beauty, all were warmed and vivified with its rays, and turning from the comparative darkness of the rest of Europe at this period to Italy, is like entering another world, and mixing with another and superior race of beings. We are by no means indifferent to the remarkable merit of such men as Durer, and Holbein, but we must also remember that the great works in sculpture and painting, executed by Michael Angelo and Raffaelle, at Rome, before the year 1525, are still unequalled in any country, and probably will never be surpassed. That this was, in a measure, owing to the enlightened munificence of their employers, we willingly allow, and only trust that the time is not far distant when a similar spirit—as becoming as it is sensible—shall afford the artists of our own time (who have evinced capabilities of the highest order) an opportunity of showing how worthily they can sustain the character, and importance, of their vocation.

HISTORY.

ITALY—ARCHITECTURE.

The first great architect in this style was Alberti.

BEFORE noticing the great architects of the 16th century, who gave a grandeur and breadth to the style in which they worked unknown to the early Renaissance artists, we must not forget to mention Leon Battista Alberti, the Florentine, whose book, "De Re Edificatoriâ," originally published about the middle of the 15th century, should be known to every architect, and whose few works still existing* are in the best style of modern Italian architecture. This remarkable man died about the year 1480.

Bramante, smaller in manner, but more refined in detail;

Bramante (1444—1514) is usually regarded as the first founder of the modern Italian style, or, perhaps, rather that branch of it known as the Roman school; but although we perceive in some of his designs, especially at the palace of the Cancellaria, Rome, many symptoms of the later style, yet a somewhat timid application of the

* The best is the Church of San Francesco at Rimini.

antique, combined with an extraordinary refinement of detail, are his chief characteristics.* Founded on his manner, but of a much broader and more masculine character, are the works of Balthazar Peruzzi, of Siena (1481—1536), whose masterpieces are the palaces of the Farnesina, and Massimi, at Rome.

his pupils were,—

Raffaelle Santi (1483—1520), nephew, and doubtless a scholar of Bramante, was an excellent architect, as well as painter, and designed a large number of palaces at Rome, of remarkable merit, such as the Caffarelli, Stoppani, Vidoni, and Acquaviva palaces; but Florence possesses the finest example of his genius in the Pandolfini palace (now the Nencini), which may be cited as a model of the Roman school of architecture, only surpassed by the well-known Palazzo Farnese, at Rome, commenced by Antonio da Sangallo, of Florence (died 1546), a pupil of Bramante, who successfully combined the characteristics of the old Florentine and modern Roman style in that magnificent building.

Raffaelle

(his works),

Sangallo, and

Another pupil of Bramante, was Sebastian Serlio, of Bologna (died 1568), whose works on architecture, published in France, (where he was employed by Francis I.,) in Holland, and in England, must have greatly aided in spreading a good style of architecture in those countries.

Sebastian Serlio.

Somewhat similar to Raffaelle's style, is that of Giulio Romano (1492—1546), whose numerous works at Mantua exhibit a more pictorial treatment and greater breadth, but less purity than those of his great master. A new spirit was infused into the style by Michael Angelo (1474—1564), characterised by much of the grandeur and daring originality of that unequalled artist. Excellent samples of his manner are to be seen at San Lorenzo, Florence (the sacristy and library vestibule), at the Capitol, Rome; the Porta Pia, and the court of the Farnese Palace, also at Rome; and, finally, in his cele-

Giulio Romano, pupil of Raffaelle.

Michael Angelo,

his works,

* It is to be remarked that the works of Bramante at Milan, prior to his employment at Rome, are in an excellent Renaissance style, characterised by much boldness of feeling, and a sense of the pictorial. We allude particularly to the portions of S. M. delle Grazie, designed by him, and the beautiful sacristy of S. M. presso S. Satiro.

brated work at St. Peter's, which was put in its present form by him, though altered and completed by other architects; and for his labour on which, we must not forget to record, that he refused all remuneration, working thereon "for the love of his art and the honour of God," a fact which should be especially remembered, by those who hold that a devotional spirit of art was confined to the pre-Renaissance period.

and devotion to his art.

The style of Giacomo Barozzi da Vignola (1507—1573) is characterized by a greater attention to antique models; and his treatise on architecture is the text-book of the French architects. Sir William Chambers also held him in particular esteem; his chef-d'œuvre is the noble palace of Caprarola, between Rome and Viterbo.

Vignola,—his influence in France.

Pietro Ligorio, who was a close imitator of the antique, built the well-known Villa Pia at Rome, which is a very well conceived restoration of an antique villa. He died A.D. 1580.

Pietro Ligorio—his work at Rome.

One of the last, but hardly the least of this school, was Galeazzo Alessi (1500—1572), whose splendid works at Genoa have made it truly a city of palaces, among which are to be noted those of the Grimaldi, Brignole, Carega, Lescari, and Giustiniani families.

Galeazzo Alessi of Genoa.

Contemporaneously with the Roman school flourished that of Venice, or the Venetian states, the great founder of which was Michele Sanmichele, of Verona (1484—1549)—a master not only celebrated for his works in civic architecture, which are of the highest excellence, but for his system of fortification, on which that of modern times has been founded. His style, and that of the Venetian school generally, is characterized by a great use of the semicircular arch, ornamental rustic work, and engaged columns. His masterpieces are the palaces Pompei, at Verona, and Grimani, at Venice, the Pellegrini chapel, and the Porta del Pallio, Verona. The "Bastione delle Boccare," in the same city, is a monument of his military engineering skill. Another remarkable genius of a different class was his contemporary and survivor, Jacopo Sansovino (1479—1570). His works, characterized by an unusual combination of strength and beauty, are almost confined to Venice itself, and among them are to be noted the old Biblioteca, a

School of Venice.;

Sanmichele, the great engineering architect;

his best works.

Sansovino,—

his works at Venice.

design of unrivalled merit, the Zecca, or Mint, the Palazzo Gorner (ca' grande), and the church St. Georgio de' Greci. His follower was Andrea Palladio, of Vicenza (1518—1580), who successfully connected the severe style of Sanmichele and the more florid manner of Sansovino. The masterpieces of this great architect, and writer, are chiefly at Venice and Vicenza—the Redentore and the Carità churches, Venice, the well-known Villa Capra, near Vicenza, the Basilica, the Palazzo Thiene, and the Teatro Olimpico, at Vicenza; he executed an immense number of designs, and his style was the model on which modern Italian architecture has been generally founded.

Palladio.

Followers of Sansovino.

Vincenzo Scamozzi (died 1616); Giovanni da Ponte, architect of the Rialto bridge (died 1597); Alessandro Vittoria, and Balthazar Longhena, were all worthy followers of the school of Sansovino. The history of the art is to be found continued in the works of Bartollomeo Ammanati, of Florence (1510—1592); Domenico Fontana, at Rome (1543—1607), architect of the Lateran Palace; Carlo Maderno, Rome (1556—1629); Bernini, also at Rome (1589—1680); Borromini, contemporary with Bernini, but practising a much more debased method of design, and whose example led to great degradation in architecture; Filippo Ivara, an excellent architect at Turin (1685—1735); Alessandro Galilei, who designed the fine façade of St. John Lateran (1734); and finally Ludovico Vanvitelli (1700—1773), the architect of the Caserta palace, near Naples, with whom the true style of Italian art may be said to have closed its course, being succeeded by the bald academical school of the last and present century.

Bernini and others.

Decay of the ancient traditions.

SCULPTURE.

Michae Angelo introduced the broad ideal treatment of form in Sculpture:

In sculpture, although the works of Andrea Sansovino, and especially the three bronze statues of Gian Francesco Rustici, at Florence, evince a broadness of style preluding that of the sixteenth century school, yet the great and first systematic founder of it was certainly Michael Angelo, whose style, exemplified by the monuments contained in the court, we shall describe hereafter in detail. His

peculiar manner, if not exactly followed, did at least exert a decided influence on the style of all his contemporaries and successors, among whom were Baccio

Basrelief by Baccio Bandinelli, in the pedestal of the Piazza San Lorenzo, Florence.

Bandinelli (1487—1559), whose most remarkable works are the Hercules and Cacus, at the Palazzo Vecchio, the Apostles, Prophets, &c., in the cathedral, and the pedestal in the Piazza San Lorenzo (Florence). Giov. his followers.

Ang. Poggibonsi, better known as Fra Giovanni Montorsoli, whose sculpture at Genoa, Messina, &c., is marked by much of his master's vigour, was a pupil and assistant of Michael Angelo. Raffaelle da Montelupo, whose masterpiece is the Turini monument in Pescia cathedral, was another assistant of Buonarotti.

Cellini,—

Benvenuto Cellini (1500—1572), a contemporary and admirer of Michael Angelo, produced works of great merit, which bear a very original stamp. The Perseus, at Florence, is his masterpiece in the higher walks of art, and adds to the great fame he has justly acquired as one of the best ornamental workers in metal of modern times.

his Perseus.

Il Tribolo.

Niccolo Pericoli, or Il Tribolo (1500—1565), was also a sculptor of great excellence, whose principal work is to be seen on the façade of San Petronio, at Bologna. We have already in the Renaissance Handbook taken occasion to speak of the merit of Tribolo, who, surrounded by sculptors of a feeble temperament, was yet one of the first to catch the Michael Angelesque sentiment. At Naples, the works of Girolamo di Santa Croce (1502—1537) are of much merit, being characterized by great simplicity and good taste. At Venice, we find the name of Jacopo Sansovino, the Florentine, as pre-eminent in sculpture as in architecture; among his numerous productions may be particularly mentioned the bronze door in St. Mark's, the monument of Doge Veniero in San Salvatore, and the "Giganti" of the Giants' Staircase, at the Ducal Palace (Venice). Danese Cataneo, sculptor of the Loredano monument in St. John and St. Paul's church, Venice (1572), and Alessandro Vittoria (died 1608), were his favourite pupils. Giulio dal Moro and Tiziano Aspetti were excellent sculptors of the same school.

Sansovino no less celebrated as a sculptor than as an architect.

His pupils.

Other great sculptors of the latter part of the 16th century were—Guglielmo della Porta, whose masterpiece is the monument of Paul III., in St. Peter's: this sculptor was the closest of Michael Angelo's imitators, and produced works worthy of his model. Vincenzo Danti (1530—1567), of Florence; Bartollomeo Ammanati, also of Florence (1511—1592), sculptor of the well-known Neptune fountain in the Piazza Gran Duca; Brambilla,

Other and more close imitators of Michael Angelo.

of Milan, a pupil of Agostino Busti; Leone Leoni, whose masterpiece is a bronze female on the monument

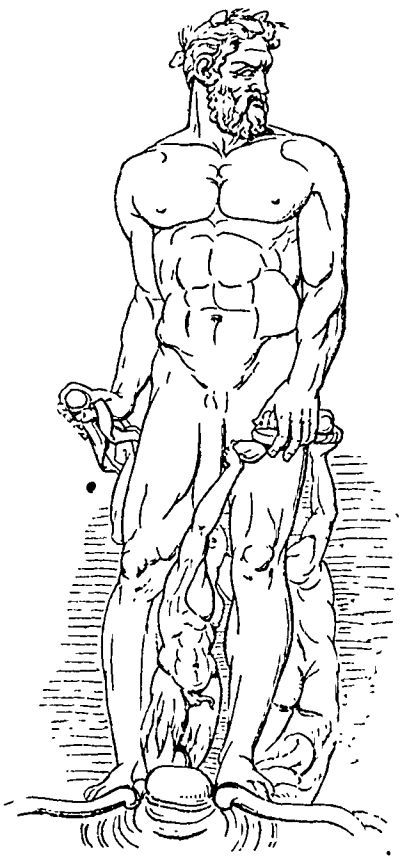


Figure of Neptune from the fountain, by Bartolomeo Ammanati, from the Piazza Gran Duca, Florence.

of G. G. de' Medici, in Milan cathedral (1555); and lastly, John of Bologna (1524—1608), a native of Holland, whose works are worthy of the best period of modern art, and whose followers, Tacca, Francavilla,

Mocchi, and Giovanni dell' Opera, were very excellent artists, the works of Tacca in bronze being especially remarkable for their wonderful execution.

The 17th century, the period of Bernini.

In the 17th century sculpture shared, in a more than usual degree, the decline of its sister arts. Stefano Maderno (1571—1636) and Pietro Bernini (1562—1629) still retained something of the old spirit; but the celebrated Lorenzo Bernini (1598—1680), son of Pietro, an artist of extraordinary ability, introduced principles in the art, which, coupled with the prestige of his name, hastened its total ruin; among the least censurable of his works are the equestrian statue of Constantine at the Vatican,* a Pietà from the crypt of the Corsini Chapel in the Basilica of San Giovanni in Laterano at Rome, a statue of Longinus in St. Peter's, and a Sta. Bibiana, in the church of that name at Rome. Alessandro Algardi (1598—1654) followed his manner; and Camillo Rusconi and Pietro Bracci may be cited as being among the last followers of that very affected and disagreeable style, which was discarded at the close of the 18th and commencement of the 19th century for a more worthy imitation of the antique, under the leadership of Canova.

Rapid degeneration of sculpture until the revival by Canova.

FRANCE—ARCHITECTURE.

Italian architecture in France adopted by Lescot, Bullant, and others early in the 16th century.

In France, the Italian style of architecture found able promoters in the person of Pierre Lescot (1510—1578), who designed the west façade of the court of the Louvre in 1541. Jean Bullant, the architect of the Château d'Ecouen, began about the year 1540; and Philibert Delorme, from whose designs were executed the Château d'Anet, for Diana of Poictiers, about the year 1548, and portions of the Tuileries (1564). Delorme was also the author of two treatises on architecture, containing valuable information on constructional points, especially in carpentry; he died A.D. 1570. In the time of Henry IV. (1589—1610) and Louis XIII. (1610—

* In the gallery, will be found a remarkably fine Roman contemporary bronze of this subject, kindly deposited for exhibition by Jas. Falkner, Esq., of Brasted, Kent. Its chasing, and high finish, more particularly of the hands, and hair, are well worthy of study.

1643) a rather "rococo" style was in vogue, as evinced by the church of St. Etienne du Mont, at Paris, and the château of St. Germain en Laye, during which period, however, flourished Jacques de Brosse, whose Luxembourg palace and church of St. Gervais, at Paris, are excellent works, the former being somewhat in the style of the Florentine palaces. De Brosse is believed to have died about the year 1625. Under Louis XIV. architecture was much encouraged; Perrault (originally a physician), who died in 1668, designed the grand façade of the Louvre, one of the noblest examples of Italian architecture in Europe. Le Mercier (died A.D. 1660) designed the church of the Oratory, Rue St. Honoré, Paris.

Pursued with success until the end of 17th century;

It is interesting to remark in reference to the monuments of this period, that while in furniture, manufactures generally, and internal decoration, that peculiar compound of shells, flowers, rocaille, Cupids, and stalactites, which all Europe imitated, and recognised as the style of Louis Quatorze, was in every case applied with unmitigated severity, it scarcely ever interfered with external architectural features, at least in monuments of any pretension —seldom reaching beyond the flaunting façade of some Jesuits' church.

At which time, though industrial design was at its lowest ebb, architecture did not sink so low.

Jules Hardouin Mansart was chiefly employed between the years 1675—1708. The celebrated palace of Versailles and the dome of the Hôtel des Invalides were designed by him; but, impressive as these buildings may be from their extent, they exhibit a style of art very inferior to that of the above-named architects. Gabriel (died 1742) continued and improved Mansart's style. In the 18th century the Panthéon (St. Geneviève) was designed by Soufflot, in a large and pure style of Græco-Roman art; and Servandoni built St. Sulpice, the façade of which is nobly designed. At the close of the century France was the focus of an academical school, which more or less influenced all Europe, wherein the principles of Italian architecture found small encouragement, and in which the affectations of the antique, so prominently seen in the productions of those two able men, Percier and Lafontaine, were but a slight improvement on the vagaries of the style "Louis Quinze," which immediately preceded the introduction of the revived Classic.

Style and works of Mansart, 1675—1708.

ENGLAND—ARCHITECTURE.

Italian architecture brought into England by Inigo Jones.

In the early part of the seventeenth century the Italian style was introduced into England, by the celebrated Inigo Jones, of whose magnificent design for the palace of Whitehall, only the banqueting-house was completed, between the years 1619 and 1622; a piece of architecture in the style of the Venetian school, which ranks among the best productions of modern art. Among his other existing works are the river-gate of York-stairs (Strand); St. Paul's, Covent Garden; Coleshill-house, Berkshire; and Ambresbury House, Wiltshire, executed from his designs by his son-in-law, Webb. Shortly after Jones's death (1651), the French style of domestic architecture, an example of which was till lately to be seen in the British Museum (formerly Montague House), was not uncommon in England. In 1666, the great fire caused a demand for an architect of power and originality, capable of giving a character to churches and chapels, more in consonance with the Protestant ritual, than had in any case previously existed. This want was supplied in the person of Sir Christopher Wren, by whom were designed, together with many other ecclesiastical structures of great ingenuity and beauty, St. Paul's Cathedral, the first stone of which was laid in 1675, and which was completed early in the eighteenth century: a noble monument of Italian architecture, characterized by the peculiar style of the architect. The bell-towers or campaniles of the numerous churches built by Wren, are remarkable for great originality and excellence of design. His other master-pieces are Greenwich Hospital, the churches of St. Mary-le-Bow, St. Bride's, and St. Stephen's, Walbrook (interior); the library of Trinity College, Cambridge; and the theatre at Oxford.

Effect of the great fire.

Deficiencies admirably supplied by Sir Christopher Wren.

Vanbrugh.

In the eighteenth century, Sir James Vanbrugh practised a peculiarly bold, original, and pictorial style of architecture, examples of which are to be seen at the celebrated mansion erected for the Duke of Marlborough at Blenheim, at Castle Howard, Yorkshire, and at Grimsthorpe in Lincolnshire. Vanbrugh died in 1726.

Hawksmoor.

Contemporary with him was Nicholas Hawksmoor

(died 1736), whose masterpiece is the very massively designed church of St. Mary Woolnoth, London. The buildings of his successor, James Gibbs (1683—1754) possess much merit; his best work is the church of St. Martin, Trafalgar-square. Other excellent architects of the same school were Richard Boyle, Earl of Burlington, and William Kent, whose style is best seen at Holkham-house, Norfolk. During this period flourished Wood of Bath (died 1754), whose buildings in that city, and at Bristol (the Exchange) are characterized by much good taste. In the reign of George III., Sir Robert Taylor, and "Athenian" Stuart, endeavoured to introduce what they considered a better taste,— chiefly characterized by an inclination to the simple style of ancient Greece,— then first becoming fashionable. In direct contradiction to them were the Adams, who founded their style on that of the lower Roman Empire. The great restorer of a pure manner at this period, was Sir William Chambers (died in 1796) whose treatise on architecture is a text-book, and whose Strand front of Somerset House is a model of good taste. Dance, an architect of great ability, designed the massive and fine façade of Newgate prison (1770). In the 19th century Italian architecture was partly discarded, only to be revived of late years, in a manner which promises most happily for its future progress.

Gibbs. Kent. Wood of Bath. Taylor. Stuart Sir Wm. Chambers. Dance.

SPAIN—ARCHITECTURE.

The Italian style of the 16th century, marked by a plainness and simplicity peculiar to the master, was introduced into Spain during the latter half of the 16th century, by Juan Baptista de Toledo, who, in the year 1563, laid the first stone of the great Escurial Palace, completed by his celebrated pupil, Juan de Herrera (died 1597); the numerous buildings of this last artist are mostly designed in a plain but noble Italian style. Somewhat later occurs the name of Domenico Theotocupuli (a pupil of Titian's), by whom were designed several buildings in Toledo and Madrid (died 1625). Francesco Mora built the palace "de los Consejos" at Madrid, and was successor to Herrera

Simplicity of the style practised by Herrera.

at the Escurial. In the 18th century Spain possessed a most extravagant school of architecture, founded by José Churriguera, from which few towns or buildings in the country escaped with impunity; the academical style succeeded to it, which, if presenting nothing to praise or remark, has at least the merit of being free from the fearful eccentricities of "*Churriguerismo.*"

Extravagancies of *Churriguerismo.*

GERMANY—ARCHITECTURE.

Italian architecture never heartily adopted in Germany,

The history of Italian architecture in Germany is particularly meagre, and the Italian style of the 16th century does not appear to have penetrated into that country, till the close of the 17th, and beginning of the 18th centuries, —among the best works of which period are the arsenal at Berlin, commenced by Nehring in the year 1685, but completed by John de Bodt; and those portions of the Royal Palace executed from the designs of Andreas Schlüter, between the years 1699 and 1706. Contemporary with Schlüter lived Joh. Bern. Fischer von Erlach, whose masterpieces are the church of St. Charles Borromeo at Vienna, commenced A.D. 1716, and finished by his son Esaias Emanuel in 1737,—the palace of Prince Eugene, Vienna; and the Clam-Gallas Palace, at Prague; by John Balthazar Neumann was designed the episcopal palace at Würzburg (1720—1744). H. G. W. von Knoblesdorf, who was extensively employed by Frederick II., died in 1753, and was succeeded by Langhans (1732—1803), whose best work is the Brandenburg gate at Berlin. After this period Italian architecture was at a stand-still, and shared the same fate as in other countries; nor, so far as we are aware, have any efforts been made to revive it, though many fine buildings during the last and present century, in the Italian style, have arisen in the neighbouring country of Russia. An Italian artist of very great merit, whose name is too little known — Quarenghi — designed many admirable buildings for the Czar. A very interesting collection of Quarenghi's drawings is exhibited in the Academy of Fine Arts at Venice.

or Russia. Quarenghi.

SCULPTURE.

French Sculptors of the Renaissance style quite Michael Angelesque in manner. Cousin, Goujon, Pilon, &c.

In France, several names are to be found of the highest merit in this branch of art, who, although generally mentioned as Renaissance artists, are much more justly to be ranked among those of the Italian school of the 16th century;—since while in ornamental design, and architectural embellishment, they certainly adhered to an earlier style than was prevalent in Italy in the days of Raffaelle and Michael Angelo,—on the other hand, in their treatment of the nude, and all draped figures of a serious character, they adopted all the peculiarities of composition, and handling, introduced by those two great masters. Having already noticed in some detail the life and works of these men, in our Handbook to the Renaissance Court, we shall, on the present occasion, do little more than mention their names. Jean Cousin (died 1589) by whom is the very noble effigy of Admiral Chabot, now in the Louvre. Jean Goujon (died 1572), a master whose works are characterized by the best features of the Italian school, as are those also attributed to Jean Juste, of Tours. Germain Pilon (died 1590), who gave to the style known as that of the "School of Fontainebleau," a thoroughly French, and by no means ungraceful, impress; and Barthelémy Prieur, who excelled in portraits. In the 17th century sculpture was successfully practised by Pierre Puget (1622—1694) whose masterpiece is the well-known Milo of Crotona, now in the Louvre, Paris.* Jacques Sarrazin (1592—1679), and François Anguier (1612—1686). Somewhat later, Antoine Coysevox (1640—1720?) was extensively employed; his manner was completely French, and possessed of much merit, his portraits being especially good.† Desjardins (1640—1694), was a follower of the same style, though in a somewhat less graceful manner: it was more thoroughly carried out by Edmus Bouchardon (1698—1762), and continued in a very theatrical manner by Jean Baptiste Pigalle (1714—1785). The Revolution effected a

Puget,

Coysevox.

and others.

* A cast of it will be found in the nave.

† Among the collection of Iconographic busts and statues several by Coysevox may be found of equal talent and flutter.

thorough change in this affected system, and the antique became once more the model of the modern sculptors, to be succeeded in its turn by a school called the "Romantic," which, founding its principles on natural models, has already produced some of the most remarkable works of our time.

In England, sculpture in the Italian style (with the exception of Nicholas Stone) principally practised by foreigners.

In England, sculpture, though less successfully practised, is yet not without its history during this period. The first name we find is that of Nicholas Stone (1586—1647), who was extensively employed in sepulchral monuments, and whose style is well spoken of by Mr. Dallaway. One of this sculptor's principal works is the monument of Sir George Villiers and his lady, the Countess of Buckingham, in Westminster Abbey. His manner was continued by his sons Henry and John.

Le Sueur,

Hubert le Sueur, a Frenchman, and follower of John of Bologna, arrived in England A.D. 1630. The best specimens of his ability existing, are the brass statue of the Earl of Pembroke, in the Picture Gallery, Oxford, and the fine equestrian statue of Charles I., at Charing-cross,

Fianelli,

cast in 1633. Francis Fianelli, an Italian (better known as Van Vianen), was also much employed. A bronze head by him is still preserved at Welbeck, a seat of the Duke of Newcastle, dated 1640: he is, however, best known as a worker in silver plate; for which many of his designs in the florid styles of Bernini as to the ornaments, and of Rubens as to the figures, evince considerable facility and imagination.

Cibber,

The next important name is that of Caius Gabriel Cibber (1630—1700), a Dane, whose best existing works are the statues of Raving and Melancholy Madness at Bedlam Hospital; but by far the most clever sculptor of this period was Grinling Gibbons (1648—1721), a Hollander, whose works in ornamental sculpture are very finely executed. His chef-d'œuvres are the monument of Viscount Camden, at Exton, Rutlandshire; the ornamental carving at St. Paul's Cathedral, and at Burleigh, and the pedestal of Charles I. at Charing-cross. He formed a school of excellent workmen, who, however, hardly deserve the name of artists. During the reign of Charles II. our only sculptors of any note were still

Rysbrach, &c.

foreigners. Rysbrach, Roubilliac and Scheemakers, monopolising almost everything in the shape of art, their

works being characterised by an assimilation to the styles of the French and the Italian schools. The names of Bird and Cheere also deserve to be mentioned with respect, as followers of the same style. The busts executed by all these sculptors, of which many examples are to be seen, in Westminster Abbey—Dryden, Ben Jonson, Gay, and others—are very superior to their more ambitious productions. Nollekens, Banks, and Bacon, at the close of the 18th century, preluded the advance to a better style of art which has gone on steadily progressing, and is distinguished at a later period by the immortal productions of Flaxman.

Revival through Nollekens, Banks, and Bacon, leading to Flaxman.

During the 16th century the best examples of sculpture in Germany are to be found on the sepulchral monuments of Cologne, Mayence, and Wurzburg, and in the niches of Heidelberg Castle, which, notwithstanding the date of their execution, can hardly be said to belong to the Italian School, though they exhibit its influence. François du Quesnoy (Il Fiammingo, 1594—1644), was principally employed in Italy. He was celebrated for his groups of children, and by him is the curious little fountain of the Mannekin Piss, at Brussels. Arthur Quellinus executed the sculptural portions of the Town Hall of Amsterdam—works of much originality and merit. In the Church of St. Ursula, at Cologne, is an excellent statue by Joh. T. W. Sentz (1685). Among the few names which occur, may also be selected Andreas Schlüter (died 1714), whose style was founded partly on French, partly on Italian models (Bernini). His masterpiece is the equestrian statue of Frederick William, on the Langenbrücke (long bridge) Berlin.

Sculpture in Germany not very good, excepting by Fiammingo.

Spain presents still fewer examples of noticeable sculpture during this period, the artists' talents having been principally exercised on a great number of sepulchral monuments presenting numerous minor subjects of uncommon excellence. During the 17th century, and at the close of the 16th, should be mentioned the names of Alonzo Cano (1601—1667), Gregorio Hernandez (1635), and Juan de Juni (1585), the two latter having executed many large statues, principally in wood, and painted, which are characterised by extraordinary force and character, not, however, free from grossness and exaggeration.

Spain very badly off for sculpture in 17th century.

Alonzo Cano, Gregorio Hernandez, Juan de Juni.

Since that period the art of sculpture may be said to have no longer existed in Spain.

SECTIONAL—STYLES.

The principles of the modern Italian style, which had been for some time advocated by men such as Alberti* and Colonna,† and which had been put into practice in a few isolated instances, before the year 1500, received their first systematic application principally in Central and Northern Italy, at the commencement of the sixteenth century. The style of the Roman school, best exemplified in its numerous palaces, exhibits a combination of the Florentine Palace of the 15th century—such as that of the Strozzi—with a preponderant character founded on the antique. Its masses are plain and simple. The use of pilasters instead of columns is general; the openings are usually square-headed. The principal cornice is proportioned to the whole height of the building, and the ornamental rustic work is (in the earlier examples) exceedingly shallow, the use of circular-headed openings being mostly confined to arcades and loggie. Such was the manner, more or less, adopted by Bramante, Peruzzi, Sangallo, Raffaelle, and even by Julio Romano—whose Mantuan palaces exhibit, however, a somewhat more Venetian character. The works executed by Michael Angelo are in a bolder and more pictorial style, as are also many productions grafted on the earlier Italian manner which we have already noticed, by a numerous class of succeeding architects. In these is to be remarked a greater use of columns, engaged and isolated, stronger, but less studied, details; and a greater use of colonnades, in which, however, the combination with the semicircular arch is still unusual, the antique, in this respect, being followed to a great disadvantage; still there is a nobility, a palatial look, about these large mansions which is very admirable, and is to be remarked even in all the palaces, up to the time of Borromini—circa 1640—by whom all the principle and parts of Roman architecture were literally turned topsy-turvy. Michael Angelo's peculiar

The style of the Roman School of Architecture

becomes more bold and pictorial under Michael Angelo.

* In his work on Architecture.

† In the celebrated "Hypnerotomachia," or "Dream of Poliphilus."

style was more thoroughly carried out on ecclesiastical buildings, and, as practised by his successors, exhibits much that is fine, in large masses, boldly projecting cornices, three-quarter columns, and noble domes, but is otherwise debased by great misconceptions as to the reasonable application of architecture.

Triumph of the northern schools under Sanmichele and Sansovino;

The greatest masters of this period were undoubtedly those of the north; nothing can be imagined more excellent than the buildings of Sanmichele at Verona, and of Sansovino at Venice, during the first half of the 16th century. To these two great artists is due the merit of having best succeeded in adapting the antique to modern wants, and of impressing on it an original character of exceeding beauty. Sanmichele's works are characterized chiefly by their excellent proportions, their carefully studied detail, their strength, and their beauty (qualities so difficult to combine); by him, the semi-circular-headed arch, and the use of massive rusticated was generally adopted. The basement was usually composed of this peculiar ornament, rough-worked, as at the beautiful Palazzo Pompei, Verona, and at the Palazzo Grimani, Venice; above this were ranged generally one or more of the orders, the windows, and all openings in general being arched. We believe that the buildings of this great architect and engineer at Verona are pre-eminent in their peculiar style, over those of any other artist of the 16th century. In a different but no less meritorious manner, are the buildings designed by Sansovino; they are characterised by a more sculptural and ornamental character; order over order, with large, arched voids in the interspaces of the columns, balustrades, and the use of bronze, marbles, and statues, are the most striking features, producing a pictorial effect which might have led his less gifted followers into a false style, but for the example of the celebrated Palladio, who sought and successfully established a just medium between the simplicity of Sanmichele, and the floridness of Sansovino, founded on a thorough acquaintance with the best antique models, and not free from an influence from the Roman school. His designs are so numerous, and the variety shown in them so great, though often very minute, that any detailed account of them is impossible;

style of the former,

and latter;

that of Palladio;

they exhibit, however, the rustications of Sanmichele, the order over order and balustrades of Sansovino, the arched arcades, and peculiar Venetian window of both, the square-headed windows of the Roman school, and an attention to antique models; all combined in a harmonious manner, and evincing an educated taste of the highest order, which felt itself capable of dispensing even with ornamented mouldings, of which, it may be remarked, not one instance occurs in his three masterpieces, — the Basilica, the Villa Capra, and the Teatro Olimpico, at Vicenza. The same style, more or less affected by circumstances, was continued by Scamozzi, and was practised in Lombardy throughout the 16th century. Serlio, although originally a follower of the Roman school, was inoculated with the Venetian style, during his residence in that city, and spread its influence abroad by his books published in France, which contain designs thoroughly Venetian in character. Thus the great French architects Lescot and Delorme founded their manner on the buildings of the Venetian state, the superiority of whose architects was everywhere acknowledged at the close of the 16th and commencement of the 17th century. Inigo Jones, especially, studied the style of Palladio, and equalled, if he did not indeed in some respects surpass, his model. Spain, Holland, and Germany, equally followed in the steps of the Venetian school, but in a manner characteristic of each particular country, and the Palladian style (as it is not altogether justly called) reigned dominant in Europe up to the middle of the 17th century.

of Scamozzi, and Serlio; Influence of the latter on France.

We should perhaps not omit observing, that the designs of Herrera, in Spain, in contradistinction to those of Jones, Wren, Delorme, Perrault, and Van der Vriendt, are characterised by a majestic simplicity and a total absence of ornament, which, whilst they bear witness to the great ability of the artist, yet verge on the fault of over-plainness. The Roman palatial style appears to have hardly extended beyond Italy, until the present century, when its best models have been reproduced in England with much success.

Manner of Herrera in Spain, as contrasted with that practised in France, England, and the Netherlands.

SCULPTURE.

Sculpture which, during the 15th century, had been mainly founded on nature, received, in the 16th century, a strongly-marked impress from the study of the antique, and from the influence of Michael Angelo. The ideal and the antique carried for a time everything before them; but the influence of the latter gradually lost its sway, and, by the 17th century, instead of the ideal, we find nothing but the fanciful, which, bearing little relation either to nature or the antique, gradually swamped the art of sculpture throughout Europe in one deluge of meaningless caprices, not to be redeemed by the indubitable existence of much natural ability and great manual cleverness. On Michael Angelo has not unfrequently been charged the onus of this gradual degradation of the art, but we think most unjustly, since a great genius is not answerable for the weakness of his followers, and we search, moreover, in vain among his productions for the unnatural features, the wind-driven draperies, and affectedly graceful attitudes of Bernini and his school, in comparison with which, the works of the contemporary and subsequent French school, though somewhat insipid, and not altogether free from the same taint, are to be mentioned with some praise.

In sculpture the ideal of Michael Angelo degenerated into the fanciful.

This falling off not due to Michael Angelo.

PAINTING.

Painting was the branch of art in which the artists of the entire 16th century excelled. The massive manner of Fra Bartolomeo (1469—1519); the fine imagination, the wonderful drawing, of Michael Angelo; and the purity and beauty of Raffaelle, led to the formation of a grandiose style, which long pervaded Italy, triumphing more especially at Rome, Florence, and Bologna, and which, in subjects of the highest class, is still unrivalled. The works produced in this style are characterised by grandeur of design, excellent drawing, grouping, and expression, and a sculpturesque character, if we may use the expression, which receives comparatively little aid from richness of colour.

Painting of the Roman School.

In that respect, the Venetian school was pre-eminent,

and Giorgione, Titian, Tintoretto, Paul Veronese, Paris Bordone, and Palma Vecchio, leave their Roman brethren far behind. With these artists the true power of painting was thoroughly appreciated and successfully practised, and nature is represented in a manner—we allude especially to their portrait subjects—which will be the admiration of all time.

Correggio and Del Sarto.

Nor must we forget to mention two remarkable men—Correggio (1494—1534), and Andrea del Sarto (1488—1530)—standing in a great measure alone, as artists who formed original styles of the highest excellence.

Landscape painting.

In the 17th century the art of landscape-painting made great advance, as a separate study, under the influence of Gaspar Poussin, Claude Lorraine, Salvator Rosa, and a number of excellent Flemish artists. During the 17th century the art of painting was still successfully practised throughout Italy; but in the 18th century, it may be said to have lost its best characteristics, and to have descended to a state only fitted to accompany the degradation of the art of sculpture.

From the introduction of oil as a vehicle, the practice of easel painting increased.

From the period of the introduction into Italy, through Andrea del Castagno, and Antonio Veneziano, of oil as a medium for painting, the practice of the artist to work at his easel in his studio, rather than upon the walls of churches and palaces, rapidly gained ground; and although, as we have seen, the principles, both of composition, drawing, perspective, and colour became better and more universally understood, the art of architectural decoration, after reaching its highest perfection under Raphael at Rome, and Luini at Milan and Pavia, gradually degenerated.

Perfection of wall painting under Raphael and Luini.

Italian polychromy of three kinds; Arabesque, Pictorial, Architectonic.

From the beginning of the 14th century, Polychromy, in Italy, may be said to have divided itself into three styles—the arabesque, the pictorial, and the architectonic.

No. I. originated by Perugino, and especially affected by his followers. Their style,

The first was, as we have every reason to believe, in a great degree originated by Perugino, and was especially affected by his pupils and their followers, Raphael, Pinturicchio, Bachiacca, l'Ingegno, Morto da Feltro, Giovanni da Udine, Pierino del Vaga, &c. This style, of which the celebrated Loggie, the Sala Ducale, and the Bathroom of Cardinal Bibiena, at the Vatican, the Villa Madama, and some apartments in the castle of San

Angelo, at Rome, together with some of the walls of the Palazzo del T, at Mantua, are the most remarkable examples, was copied closely from the antique. It consists generally of an arrangement of colour in which a white ground plays a most conspicuous part, serving as a field on which are painted, on a small scale, every variety of objects that can be imagined—figures, fruit, flowers, birds, animals, fish, landscape, shells, curtains, marble and bronze panels, &c., directly imitated from nature, interwoven with scrolls and patterns of a completely conventional character. Ornament is heaped up with an apparently boundless profusion, and yet breadth of style is preserved, by keeping such coloured grounds as are introduced, firm and solid in colour, and by so diminishing every object in bulk, as contrasted with the unoccupied area of the ground colour upon which it is painted, as to allow that colour to predominate, and at a little distance to appear rather fretted with a diaper, than covered with ornament demanding attention. The balance in the best examples, as at the Villa Madama, is so happily maintained, that no one portion of the wall attracts attention more than another, no one ornament or portion of the wall starts forward before the rest, and the eye, pleased with an universal richness and intricacy, as in regarding the decorations of the Alhambra, wanders delighted, neither oppressed nor confused. Shortly after the death of Raphael, this beautiful style which, under his direction and influence, had been carried to such successful results, degenerated, and although freely and skilfully executed by the Zuccari, Tempesta, and other masters down to the present day, we look in vain in any of their works either for the same purity of drawing, point, and meaning in the selection of materials for ornament, or breadth of treatment in colours; in fact, arabesque painting thoroughly degenerated into mannerism, and the "lamp of life" was quenched.

its elaborateness, and yet breadth;

how preserved,

as at the Villa Madama.

Declension of the style after the death of Raphael.

It is in imitation of this style that the loggie of the Italian Court have been painted in the closest possible reproduction of Raffaelle's immortal designs. For much valuable assistance in obtaining accuracy in these arabesques, a debt of gratitude is due to the Trustees of Sir John Soane's Museum, and its curator, Mr. George

The loggie of the court painted in this style after those of the Vatican.

Bailey, whose kindness has been taken advantage of with the greatest energy and spirit by Mr. Gow and Mr. Edrle, the artists by whom the full-size cartoons have been entirely made.

No. II., the Pictorial style, in which the wall is sacrificed to the picture, as was done by most of the ambitious schools of fresco painters.

Our second variety of Italian Polychromy we have designated as the Pictorial, since in it the picture is predominant, and the wall altogether secondary. To this class belong most of the important series of frescoes—such as Michael Angelo's in the Capelle, Sistina, and Paolina; and Raffaelle's in the Stanze, Sala di Constantino, &c., in the Vatican; Leonardo da Vinci's in Santa Maria delle Grazie, at Milan; Correggio's at Parma; Andrea del Sarto's in the Church of the Annunziata, at Florence; Giulio Romano's at Mantua; Sodoma's at the Farnesina, Rome; and, subsequently, those of Annibale Carracci in the gallery of the Farnese Palace, Rome, together with those of Guido and Domenichino in the churches and chapels of San Gregorio, Santa Maria degli Angeli, San Luigi dei Francesi, San Carlo in Catinari, and many others of the Roman churches.

Faults of practice in the style,

In this style the painter first separated himself from, and then lorded it over the architect. Those stripes and bands of gilding, arabesque, and raised enrichment which were frequently used in the earlier and best examples of the style to separate the pictures, and combine them by geometrical lines into agreeable entireties, as in the best works of Raffaelle, such as the ceiling of the Camera della Segnatura, Rome, the library at Sienna, and some of the Titian ceilings of the Ducal Palace, at Venice, rapidly disappeared. Michael Angelo, the author of much evil, but the doer of much good, was among the first to throw aside the previous conditions of wall treatment; nothing would suit him but the entire area of the end of the Sistine chapel for his Last Judgment; and, from his example, too many artists manifested their independence rather than their taste, by covering, as did, at first, Correggio, Vasari, and others, and subsequently, Pietro da Cortona, Luca fa Presto, Carlo Maratti, &c., the entire surfaces of churches,—walls, cupolas, and vaults, with a heaped-up and all but unintelligible series of figures. Executive facility triumphed over a spirit of earnest and severe composition, and at

Michael Angelo mainly responsible.

last ensued that confusion, which ultimately set the fashion in Europe of that decoration in which the gods of Verrio, Thornhill and Laguerre "sprawled" in admired disorder.

Evils of independent, instead of concerted, action in the Arts.

With such a system, accident alone determined whether the general effects of the painted monument were agreeable, or the reverse; usually the result is such as to make us regret the ill-assorted union of sisters, who should be so concordant, as painting, sculpture, and architecture.

No. III. The architectonic errs in the opposite extreme.

The architects setting the painters at nought, andcolouring by hap-hazard.

On turning to the last style, which we have designated as the Architectonic, we find that the painters having, as it were, set architecture at nought in their compositions, in this the architects returned the compliment to the painters, either, on the one hand, in producing colour themselves, only through the use of coloured materials, as in most of the Jesuit churches; or by emblazoning, as it were, their own ornaments, soffites, arches, coffers, &c., with bright blue, red, yellow, and gold, on no particular system, but just as the humour seized them. To this style belong many of those magnificent coffered ceilings which blaze with gold and colour, crushing, by their fury and intensity, the efforts of any moderately natural style of painting. Sometimes, as at the church of the Annunciation, at Genoa, and many of the Neapolitan and Palermitan churches, we meet with the architect and painter warring, as it were, for supremacy. Colour is heaped on colour, and refined gold is gilt, until the eye of the visitor turns for quiet and repose from the blazing vaults of the monuments, to the streets, in which the sun of Italy blazes with comparatively mitigated fires.

The consequences.

Painting in France, Germany,

France and Germany (in a lesser degree), produced artists of great ability during this period; but the countries which are more particularly to be distinguished are Flanders, Holland, and Spain. To the former belong such time-honoured masters as Rubens (1577—1640), whose talent, as a decorative artist, no less than as an easel painter, is admirably shown in the Whitehall ceiling; Vandyke (1599—1641), and Rembrandt (1606—1674); and to the latter, a series of great artists, inferior to those of no country; Velasquez (1599—1660), Zurbaran (1598—1662), Ribera (Spagnoletto, 1593—1656), and Murillo (1618—1682).

Spain,

Richness and harmony of colour; a wonderful truth to nature; and an unequalled power in light and shade, characterise, in a greater or less degree, the works of all these artists.

and England. During the whole of this period the poverty of England, as regards native painters, is extraordinary. It may truly be said that painting was at its lowest ebb in this country until the 18th century, when, just as it declined in other lands, occur the names of Hogarth (1697—1764), Gainsborough (1727—1788), and Reynolds (1723—1792), whose productions, in their respective styles, were vastly superior to those of any of their continental contemporaries, and formed the commencement of an English school which has since then produced artists of the highest excellence.

THE ITALIAN COURT—EXTERIOR.

Statues and Busts.

First statue on the left outside the court is a Virgin by Pietro Lombardo; In front of the Italian Court to the left of the Spectator facing it, is placed a statue of the Virgin, or of a female saint by Pietro Lombardo, from the Church of the Frari, Venice. It is in an early style of Italian sculpture, and shows the influence of the Pictorial school. In her right

Head of the Virgin, by Lombardo.

hand she holds a small asp, and her feet are furnished with antique sandals.

Pietro Lombardo, and his sons Antonio and Tullio were extensively employed at Venice during the last quarter of the 15th century. The earlier works of Pietro are characterized by an imitation of the Paduan school of painters, but a great improvement occurs in his later works, as evinced by the monuments of the Doges Pietro and Giovanni Mocenigo (1476 and 1485), and the beautiful monument of Cardinal Zeno (circa 1505). Pietro was an architect as well as a sculptor, and his nephew Martin Lombardo enriched Venice with many noble buildings. These Venetian Lombardi must not be confounded with their namesakes, Pietro, Alfonso, and Girolamo Lombardo, of Ferrara.

his works;

Opposite to her is a statue of Bacchus by Jacopo Sansovino, of which Vasari gives us the following account :—

"Ser Giovanni Bartolini, having built a house in the Gualfonda (Florence), requested Sansovino to execute a Bacchus in marble, represented by a youth—the size of life ; when the model being made by Sansovino was found to be entirely satisfactory, and Giovanni having supplied him with the marble, he set to work with a good will that gave wings both to his thoughts and hands. But the figure was not hastily done ; on the contrary, he studied it with the most intense care, and to promote the perfection of the form, he set himself to copy the figure of a certain disciple of his called Pippo del Fabbro (Blacksmith's Joe), whom he kept standing naked the greater part of the day. Having completed it, it was adjudged to be the best ever executed by a modern master." During Ser Giovanni Bartolini's lifetime this statue was visited by a number of natives and foreigners, and was always greatly admired, especially for the cleverness with which the hand and tazza are executed. At Bartolini's death it was presented to Duke Cosmo de' Medici, and is now in the Uffizii Gallery, Florence. In the year 1762 it was broken to pieces by fire, but was put together again with great care and patience, after a cast which fortunately had been taken of it shortly prior to the accident.

The pendant is Bacchus by Sansovino.

circumstances connected with its production.

Beyond the Bacchus by Sansovino, is the Triton from a fountain in the gardens of the Doria Palace at Genoa,

Further to the right is the Triton,

by Montorsoli;

designed and sculptured by Fra Giovanni Agnolo da Montorsoli, a sort of protégé of Michael Angelo. He was originally a mason's boy, but his ability gradually brought him into notice, and after working as a mason at Rome and Volterra, he was engaged by Michael Angelo, at a good salary, for the new building at San Lorenzo, Florence. In 1527, Montorsoli, whose nature was not fitted for the troubled time in which he lived, became a monk, and in 1531 performed his first mass, but was called to Rome by command of the Pope, in order to restore the antique statues, for which occupation Michael Angelo had recommended him. He assisted Michael Angelo on his monument to Julius II., and also on those of Lorenzo and Giuliano de Medici. From henceforward he was much employed at Florence, Carrara, and Genoa, as a sculptor and architect. In Sicily he designed the two large fountains at Messina, and was in full employment, when a papal decree was issued in 1557, commanding all monks to wear the dress of their order, and return to their monasteries. He died in the monastery of the Servites, at Florence, A.D. 1563.

his life,

and works:

Flanking path to Italian vestibule are two figures from the fountain of the Tartarughe, Rome.

The two figures of boys with their arms raised, which flank the pathway to the Italian vestibule, are from the fountain of the Tartarughe, Rome. This fountain we shall have occasion to mention in detail further on. We may, however, just state that the figures are by Taddeo Landini.

Further on towards great transept, is Michael Angelo's Bacchus.

The next statue is that of the god Bacchus, by M. Angelo, from the museum of the "Uffizii," at Florence. This heathen deity is represented somewhat overpowered with the wine he has been drinking, a vase of which he holds in his right hand; in his left is a bunch of grapes, which a mischievous young satyr, or faun, is purloining unperceived. His noble and Antinous-like head is crowned with the vine; and the whole idea is conceived in the true spirit of the antique.

Wright's story about it.

Wright, an intelligent traveller who visited Florence more than a century ago, tells us, that the detractors of Michael Angelo, envious of his fame and genius, used to assert that his works could bear no comparison with the antique, and that he therefore resolved to show their ignorance. He, accordingly, executed this statue in

secret; and, when it was completed, broke off and retained the right arm, with the cup, and caused it, thus mutilated, to be buried under ground. At a proper opportunity he ordered men to dig near it, and when it was found there was no suspicion but what it was an antique, "and a fine one too," Michael Angelo came among the rest, and spoke rather sneeringly of it, saying it was a pretty good thing, upon which his enemies said "of course you could make as good a one." After playing with them a little time he brought out the broken arm, and proved himself the sculptor of it, thus for ever silencing their tongues. "It was broken off in the small part of the arm, just above the wrist, where the seam is very visible."

John of Bologna's Mercury.

Taking first of all the statues in succession, and reserving the busts to be enumerated separately, we come next to the very beautiful bronze Mercury, by John of Bologna. The original is in the Imperial Gallery, Florence.

Life of the artist:

John of Bologna was born at Douay, in Flanders, about the year 1524. He was surnamed Bologna, from the great fountain executed by him in that city. He visited Italy early in life, and resided principally at Florence, where are to be seen his famous works of Cosmo I.—a fine equestrian statue in the Piazza Gran Duca—the Rape of the Sabines in the Loggia de' Lanzi, and the Mercury, in the Museum. Another great work of his are the bronze centre doors (west front) of Pisa Cathedral. He died at Florence in 1608, leaving two excellent pupils, Francavilla and Tacca.

his works and pupils.

Vasari's account of John of Bologna.

Vasari, speaking of John of Bologna, who was his contemporary, says, "Giovanni Bologna of Douai, is also of our academy, and his remarkable ability has caused him to be much in the favour of our princes. He is, indeed, a young man of singular talent. * * * Not to speak now of what this artist has produced in clay, terra cotta, wax, and other materials, he has executed a beautiful Venus in marble, and almost completed a Samson, the size of life, in combat with two Philistines, for the prince. He has likewise made the figure of Bacchus in bronze, larger than life, and in full relief, with a Mercury in the act of flight, which is very ingenious, the whole figure resting

on the point of the foot. This has been sent to the Emperor Maximilian, as the extraordinary work that it certainly is."

The Florentine statue an original, and not a "replica,"

As regards the Mercury, it was most probably not sent to Maximilian, for, although some affect to believe that the one so long adorning the fountain of the Villa Medici, and which all now admire in the Florentine Gallery, is a "replica," yet this is by no means probable, and the less so, as no trace can be found whatever of that which—supposing this to be a replica—was sent to the Emperor. The Mercury of the Florentine Gallery is, without doubt, the original work.—(Bohn's Ed. Vasari, vol. v., p. 491 and 492.)

probably alluded to by Shakspeare.

This statue, besides its extraordinary merit as a work of the highest art, and an unsurpassed example of bronze casting, is rendered yet more interesting by the probability, that it suggested to Shakspeare, the two following well-known lines in "Hamlet:"—

> "A station like the herald Mercury,
> New lighted on a heaven-kissing hill."

Doubtless our great author was acquainted with it—by means of an engraving or a cast—and paid this homage to its effect upon his mind. Italian literature and art were especially fashionable in his day, and his acquaintance with both is well attested by his dramas.

We now proceed to the most important of all our series of sculpture on the exterior of the Court—the masterpiece of Benvenuto Cellini—the well-known Perseus, which stands in the "Loggia de' Lanzi," in the Piazza Gran Ducale, at Florence.

The Perseus by Cellini;

On Cellini's return from France to Italy (1545), he was well received by Cosmo I., who gave him a house to work in, and told Cellini that if he did well, his reward should be proportionate. On the strength of this Benvenuto proposed to make a marble or bronze statue for the great square (Piazza Gran Duca), and prepared a small model for the Duke to see, the subject being Perseus and Andromeda. The commission was then given him to do it life size in bronze, but its progress was continually impeded; at one time by disputes with the Duke, at another time by quarrels with Bandinelli, the court sculptor. The Duke's steward taunting him with

the little progress made, told him it was the general opinion that he would never finish it; upon which, says Cellini, "I answered him passionately, uttering horrid imprecations against him and all who thought I should not complete it. Thus, in deep despair, I returned home to my unfortunate Perseus, not without shedding tears." He then gives us a vivid description of the casting of the statue, during which he was obliged to throw in the furnace all his metal dishes and porringers, upwards of two hundred in number! and, after an earnest prayer to the Deity, in company with his workmen, the statue was uncovered and found to be thoroughly cast, with the exception of one of the feet, part of which the fused metal had not reached. After dinner, next day, "all those," writes Cellini, "who had assisted me in my work came and congratulated me on what had happened, returned thanks to the Divine Being for having interposed so mercifully in our behalf, and declared that they had in theory and practice learnt such things as were judged impossible by other masters. I thereupon thought it allowable to boast a little of my knowledge and skill in this fine art, and pulling out my purse, satisfied all my workmen for their labour."

His own account of its casting.

The Perseus is not only Cellini's best work, but one of the best of modern times. The attitude and expression of the victorious hero are very admirable; and it is perhaps the most remarkable of the many fine productions of Italian sculpture which lend such an interest to the great square of Florence. It is only through the kindness and liberality of the Duke and Duchess of Sutherland, that it has been possible to obtain the present fine cast.

Artistic qualities of the statue.

Benvenuto Cellini was born of Florentine parentage in 1500, and, at the age of fifteen, in opposition to his father's wishes, engaged himself to Antonio di Landro, also called Marione, an eminent goldsmith. He made great progress, but was in a short time banished from Florence, with his brother, for a squabble in which they were engaged. He then went to Siena, then to Bologna, and then to Pisa, where he worked at his art. After a time he was allowed to return to Florence, where he diligently studied the works of Michael Angelo and Lionardo da Vinci; he then staid two years at Rome,

Life of the artist.

where he met great encouragement and strange adventures. During the siege of Rome, he acted very valiantly, and claims to have fired the shot which killed Charles, Duke of Bourbon. The city being taken by the French, he went to Mantua, where his friend Giulio Romano recommended him to the Duke, but an indiscreet speech necessitated his departure, and he returned to Florence, where he found that most of his relatives were dead of the plague. Having formed an intimacy with Michael Angelo, he returned to Rome, was made engraver to the Mint, and designed a medal, which led to a quarrel with B. Bandinelli. He was employed to make a magnificent chalice for the Pope, but being unable to finish it by the appointed time, and some misunderstanding arising in consequence, he was arrested and deprived of his office. For another offence he was ordered to be executed, but escaped to Naples. By Paul III. he was again made engraver to the Mint. Soon after this, thinking himself neglected, he went to France. Francis I. gave him an interview at Fontainebleau, but taking a sudden dislike to that country, he returned to Rome, where he was arrested and imprisoned in the castle of St. Angelo, being set at liberty through the intervention of Cardinal Ferrara. He entered the service of the French king, in which he did not remain long, although it would seem that he was liberally treated; he then took up his abode at Florence, where he was much employed by Cosmo de' Medici, the reigning Duke; and, with the exception of a visit to Rome, at Michael Angelo's request, the rest of his professional career was passed at Florence, in which city he died A.D. 1570 or 1572. By a minute in the Florentine records, dated December 12th, 1554, his claim to be admitted among the nobility of Florence was approved; in 1558 he received the tonsure for holy orders, but a year or two later, being then threescore years of age, married and had five children.

Canova's Perseus;

Adjoining the Perseus of Cellini, has been placed for the sake of comparison, the statue of the same subject by Canova. The original is one of the four chef-d'œuvres which occupy the four angles of the Belvedere in the Vatican at Rome; and was so highly esteemed by the Italians, that when the Apollo was carried away to Paris

its position at Rome;

by the French, they caused it to be placed on the vacated pedestal, and gave it the title of the "consolatrice." As a work of art it exhibits many noble points, accompanied however by those deficiencies, which it will be the province of our accomplished ally, Mrs. Jameson, to point out, as detracting in some slight degree from the entire admiration, which but for them, we should be most anxious to afford to these works of a great and good man, and the true reformer of modern Sculpture.

its artistic qualities.

The busts which have been grouped about the exterior of the Italian Court and Vestibule have been selected, not only as giving the likenesses of great men connected with the leading movement of the period when the revived antique style was at its zenith, but as contemporary works of art, in which may be traced the progress of portrait sculpture, which towards the middle of the 18th century almost entirely superseded compositions of an ideal character.

The busts not only portraits of distinguished men, but interesting contemporary works of art.

In front of the Italian vestibule, on the right as we face the nave, are busts of Michael Angelo, whose life has been previously noticed, and Palladio.

The first, Michael Angelo, and Palladio.

Andrea Palladio, the celebrated architect, was born at Vicenza, A.D. 1518; embued at an early age with a love for architecture, he made various journeys in Italy and other countries to improve his knowledge of it, residing, however, principally at Rome, from whence he returned, with rich stores of study, to his native town in 1547, shortly after which he was appointed to build the new parts of the town-hall, or basilica, as it is called, of Vicenza. From this time forward he was extensively employed, more particularly in his native town, which he adorned with buildings worthy of the noblest cities. His numerous works did not, however, prevent his theoretical attention to his art, and in 1554, he published two editions of his work on the Roman Antiquities, one at Venice, the other at Rome. Palladio died at Vicenza, A.D. 1580, leaving a name ever honourable in the annals of practical architecture, and artistic literature, the excellence of which is proved by the numerous translations of his works into all the European languages.

Life of the latter.

Bust of Sir Christopher Wren; his life.

The two next busts are those of Raphael, whose life is given in the description of the court, and Sir C. Wren.

Christopher Wren was born at East Knoyle, in the county of Wilts, A.D. 1632. His father, Dean of Windsor, was originally of Danish extraction. He was educated at Wadham College, Oxford, and was remarkable from an early age for his ingenuity in mechanical studies. In 1658 he communicated divers memoirs to Wallis, the mathematician, which were published in "The Cycloid," and in 1663 obtained a professorship in the University, and was made a member of the Royal Society, then first established. (*See* Portrait Gallery, No. 389.)

In 1665, he visited Paris, but was recalled by the sad calamity of 1666, when the great fire furnished an occasion for his genius as an architect to appear in an unexpected and bright light; and to him is due the proposal of a plan for the entire re-edification of the city, which we have, at this day, painful cause to regret was not carried out as proposed by him. In 1668, he was made architect to the king, and in 1674, received his well earned title. From the period of the great fire onwards, he was constantly employed in those churches which are such an ornament to London, and in executing various important designs at Oxford, Greenwich, &c. This great and venerable man, as much distinguished by the justness of his life, as for his scientific and artistic merit, died, aged 91, in the year 1723, and was buried beneath the dome of St. Paul's, a mausoleum such as no departed royalty can boast.

and writings.

His principal works are published in the Philosophical Transactions.

Bronze bust of an unknown pope.

The bust of a Pope beyond these, a fine specimen of Venetian bronze work, is unappropriated.

Le Sueur's bust of Charles I.

The busts on the left, as we look towards the nave, are—first, those of Charles I. of England, and Cardinal Richelieu of France.

Charles Stuart ascended the throne of England A.D. 1625. His well known and unfortunate history will require but a brief notice. Accustomed to ideas entirely inconsistent with the power of a constitutional monarch, Charles, from the first, endeavoured to set the Parliament at defiance, and to act in a great measure as a despotic

sovereign; but a growing spirit of independence arose, wonderfully strengthened by the noble conduct of John Hampden, and in 1641 openly commenced that unhappy struggle which ended only with the King's death. Throughout the whole of this period, from even prior to the death of Strafford, the favourite minister of Charles, whose death-warrant he was yet weak enough to sign, up to his last imprisonment at Windsor, the King's conduct was marked by insincerity and misplaced pride. In 1649, he was tried as a traitor to his country, and as a murderer (on account of the deaths which it was alleged were due to his conduct alone), and was executed in the same year in front of Whitehall. A liberal patron of the arts, unimpeachable in his private life, and deeply imbued with a devout religious feeling, Charles has been regarded by many as a martyr. But history presents to us in his person a character unfitted by nature and education for the high trust reposed in him by the nation; and a monarch whose pride, obstinacy, and want of good faith, justified in no slight measure the punishment he received. The bust of the king is eminently interesting as a work of art, since until very lately its merits had been entirely overlooked. From the evidence of its style we can have no doubt that it was executed by Le Sueur, the artist by whom the Charing Cross statue was carried out. It was presented to the town of Chichester by Charles himself, and was placed in a niche on the top of the Market Cross. Le Sueur's bronzes of the king are the more interesting from the circumstance of the disappearance of the celebrated marble bust of Charles, made by Bernini, at Rome from Vandyck's celebrated picture of the King's head, in front, side, and three-quarter view. (*See* Portrait Gallery, No. 490.)

Bust of Richelieu—his life.

Armand Jean du Plessis, Duke of Richelieu, was born in 1585, and was consecrated Bishop of Lucon in 1607. On his return to France he was made Grand Almoner to Mary de' Medici (then Regent), and in 1616 principal Secretary of State. In 1620, he was elected a Cardinal. From this time forward, his influence became more and more strengthened, and by the year 1628 the government of the kingdom may be said to have centred in his hands. In this year Rochelle was captured through his

energy and perseverance, the Protestants thus receiving a serious blow; and in 1629, their ruin as a party was completed by the treaty of Alais, which he forced them to accept. His command of the army between this and the following year was signalised by various brilliant successes, concluding with the cession of Savoy. Having now humbled the Protestant party, he turned his energies against the rival house of Austria, and in 1631 concluded a treaty with Gustavus Adolphus to carry the war into Germany. So successfully were his plans executed, that he was on the point of seeing his most ambitious designs everywhere triumphant, when he died, worn out with excitement and toil, A.D. 1642. Richelieu was remarkable for the versatility and greatness of his talents, as a soldier and a statesman of that school in which intrigue and deceit are the first requisites for success.

Bust of Inigo Jones, his life;

The next bust is that of Inigo Jones, the great architect. Inigo, or Ignatius Jones, son of a London cloth-worker, was born in the neighbourhood of St. Paul's, A.D. 1572. At an early age he attracted the notice of the Earl of Pembroke, who sent him to study art in Italy. Whilst at Rome, he obtained the favour of the King of Denmark, who made him his architect. In 1608, he accompanied the King's sister, Anne, Queen of James I., from Denmark to England, and continued in the service of the Royal family in this country. On the death of the accomplished young prince Henry, in 1612, he revisited Italy. On his return, he built the present banqueting-house at Whitehall (1619—21), and from this time forward was employed on some important buildings, which however afforded him little opportunity of giving scope to that genius of which his engraved designs afford satisfactory proof. Jones died in 1652, and was buried in St. Bennet's Church, London.

his style.

His style, founded on that of Palladio, is probably superior to that of any other English architect, and to him is due the honour of the first systematic introduction of the Italian style in England. Moreover, Inigo is especially interesting to us as the designer of those masques and pageants, the words of which were written by such men as Milton, Jonson, Chapman, &c., with whom he lived on terms of intimacy.

Bust of Mazarin; his life,

The next bust is that of Cardinal Mazarin. Julius Mazarin was born in Southern Italy, A.D. 1602. At an early age he studied under the Abbé (afterwards Cardinal) Colonna, and followed that prelate to the Academy of Alcalá in Spain, where he was principally educated; on his return to Italy, Mazarin chose the law as his profession. During the complicated intrigues and wars which marked the time in which he lived, Mazarin gained the highest reputation for his "savoir faire;" and in 1634, was sent to France by the Pope as Nuncio, where he gained the good graces of Richelieu and Louis XIII. In 1641, he was elected Cardinal, and on the death of Richelieu became Prime Minister during the Regency of Anne of Austria and the minority of Louis XIV. In 1649, the civil wars detracted from Mazarin's hitherto unbounded power, and he fell into a temporary disgrace, only to return in still greater triumph, and continue "de facto" ruler of France till his death, which occurred A.D. 1661.

and character.

Mazarin continued in a measure the policy and characteristics of Richelieu, but his success was obscured by avarice, and marked by an astute cunning which had nothing great in it.

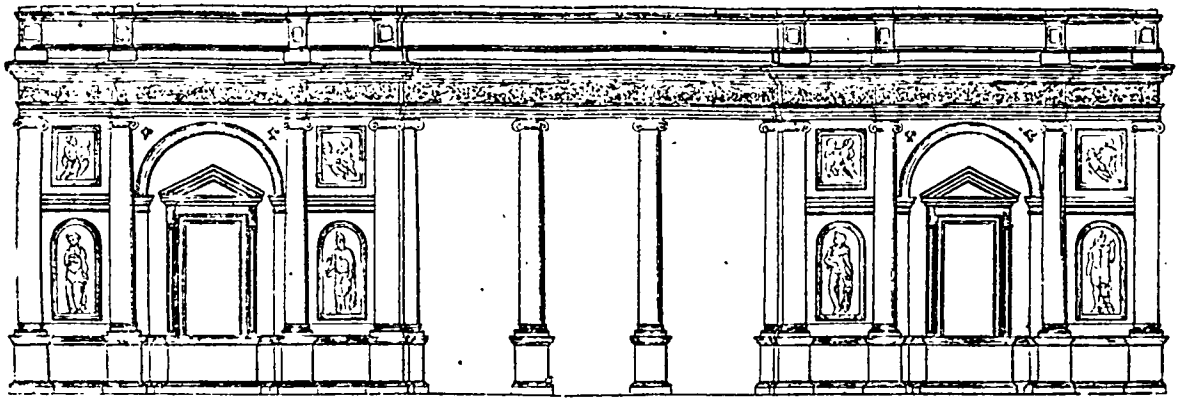
Bust of Fiammingo's Sta. Susanna.

Near these is a bust from the statue of Santa Susanna, the chef-d'œuvre of Fiammingo, from the church of S. M. di Loretto at Rome, of infinitely better taste than is usually found in the works of a period which was distinguished by the eccentricities of the Bernini school.

THE FAÇADE.

The architectural details of the court founded on those of the Farnese Palace.

The entire composition of the Court itself, interior and exterior, is founded on the upper arcade of the quadrangle of the Farnese palace, at Rome, one of the finest examples of palatial architecture in the world. The palace itself was commenced by Pope Paul III. when cardinal Farnese, from the designs of Antonio Sangallo, the celebrated Roman architect, who died A.D. 1546, and was finished by his nephew, cardinal Alessandro Farnese, under the direction of Michael Angelo. Mr. Gwilt is of opinion that the arcades present the most perfect adaptation of ancient arrangement to modern habits ever designed. They are generally attributed to Michael Angelo.



FAÇADE OF THE ITALIAN COURT.

A liberty has been taken in this reproduction, which it may be well to mention in this place. The Farnese Palace externally is built of Travertine stone, and the features of it selected as models of Italian design, have been represented in the Court as if they had been originally executed in various coloured marbles. The motive which has induced this deviation from the original type, has been the desire to afford the public an opportunity of judging of the effects so frequently produced in Italian architecture, both externally and internally, by the use of parti-coloured materials. The practice is one more common in Northern, than in Southern Italy, though instances might be found of its adoption throughout the country in almost every century from the 10th, or even earlier, down to the present day. At Florence it was freely adopted in portions of the Cathedral, San Miniato, and the Baptistery, the earliest works built with special reference to antique style ; and at Venice it became exceedingly popular—the greatest architects of cinquecento and seicento times, the Lombardi and Sansovino having freely adopted it. Perhaps, as a chromatic experiment of a low solemn tone of colour, the Cibo Chapel, in the Church of Santa Maria del Popolo, Rome, may be referred to as singularly successful. It was designed by Carlo Fontana.

Colour of the Court.

The bronze statues which ornament the niches of the façade, are by Sansovino (1479—1550), from the Loggia of the Campanile, at Venice, built about the year 1540. The first one on the left side represents Peace, who with a torch sets fire to various warlike instruments at her feet. The second is Apollo with his bow, very finely executed, and conceived completely in the spirit of the antique. On the right side of the entrance is War, a female, armed and dressed in the antique style, bearing a shield, with a fine head of Medusa on it. The remaining one is David, beneath one of whose feet is seen the head of Goliath.

The bronze statues by Sansovino.

The Candelabra are beautiful examples of bronze casting, by Annibale Fontana, from the Certosa of Pavia. The plinth of one is supported by angels, and the panels are filled in with ecclesiastical instruments, such as chalices, cimborii, croziers, &c. ; above these, the subjects

The candelabra by Fontana, from the Certosa: the first,

in low relief are the Annunciation, Circumcision, Adoration of the Magi, and the Resurrection; the remaining ornaments are all founded on antique models, and consist of grotesque and conventional subjects.

the second. The plinth of the second is also supported by angels, holding wreaths of flowers surmounted with inscribed ovals. The subjects in low relief above are Charity, with children, Faith, with the chalice, a Madonna and Child, and Prayer, allegorical of Hope; on the vase-like portion higher up are seen children supporting chalices, croziers, &c., hung on bands; the rest of the ornament is conventional and antique. They are both beautifully executed, and present good outlines copied from the antique, but evincing great cleverness in composition in which Heathen and Christian symbols are strangely mixed up.

Life of Fontana. Annibale Fontana was an excellent artist in metals, crystal, and intaglio, who flourished during the latter half of the 16th century. He was much employed at Milan; and some beautiful works of his still exist in the church of S. M. presso San Celso, in that city, which are highly praised by Cicognara in his "Storia della Scultura."

Prieze in the Italian Court.

The frieze of the Court, of which we give a portion in the accompanying wood-cut, affords us a good example of the style of architectural ornament in the 16th century.

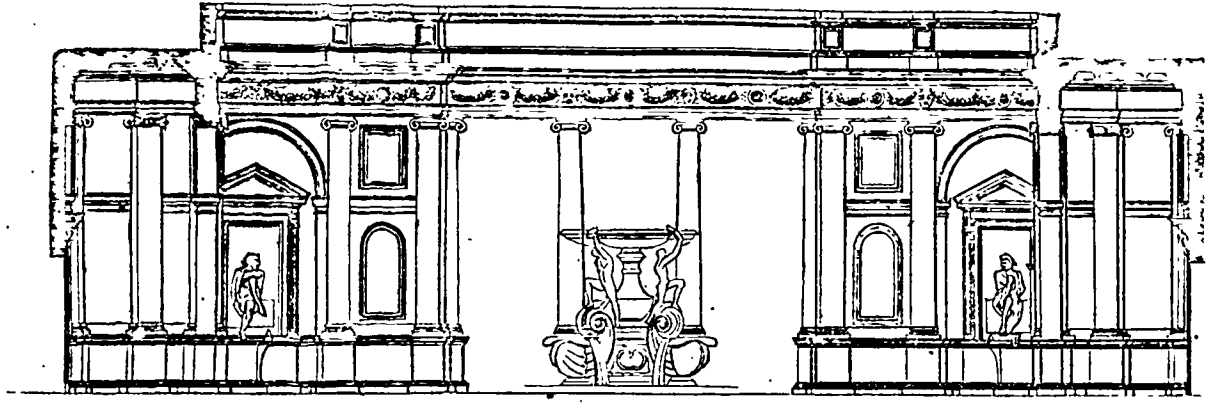
THE INTERIOR.

Statue of Jonah by Raffaelle.

On entering the court, the first subject to the left is a statue of Jonah and the Whale, by Raphael, from the Chigi Chapel, Church of S. M. del Popolo, Rome. Until within late years it was supposed to have been designed by Raphael, and executed by Lorenzetto, but the investigations of Passavant (Raff. i. 249), have proved it to have been executed by himself. The chapel, also, in which it is placed is designed by Raphael. The only other sculptured subject attributed to this great painter, is a Boy on a Dolphin, in the possession of Sir H. Bruce, which was exhibited at the Irish Industrial Exhibition of 1853. A cast of it is preserved in the Dresden Museum.

His life.

Raphael Sanzio or Santi, was born at Urbino, A.D. 1483. He received his first instructions from his father, who was a painter. In 1495 he was sent to study under Perugino, and continued with him till he was nearly twenty years of age. In 1504 he visited Florence, and saw there the works of Lionardo da Vinci and Michael Angelo. From this period is remarked an improvement in his style. At the age of twenty-five, he was sent for by Julius II. to decorate the rooms of the Vatican. On the death of Julius (1513), his successor, Leo X., continued to employ him; and his style, from the continual discoveries made at Rome of antique sculptures and painting, became sensibly improved. In 1516 he had nearly completed his work there, and made the designs for the tapestry to be hung in the Sistine Chapel, some of which were saved from destruction at the tapestry manufactory of Arras, through the care of Rubens, and are now at Hampton-Court Palace. About this time (1517), he painted St. Michael overcoming Satan, and the Madonna di San Sisto, for Francis I., who munificently rewarded him with £3000; these are now at the Louvre. He was also engaged on the celebrated frescoes at the Chigi Palace (now the Farnesina), at Rome, in designs for all branches of art, and in conducting the excavations of ancient Rome. He died in



LONGITUDINAL SECTION OF THE COURT, TOWARDS THE GALLERY.

1520, thirty-eight years of age, leaving his great picture of the Transfiguration (at the Vatican) all but complete, and was buried in the Pantheon, with extraordinary honours. Besides his well known sacred and historical works, he painted about eighty portraits, and made

Jonah and the Whale, by Raffaelle.

several designs for sculpture and ornament. His architectural works are the Palaces Cafarelli, Stoppani, Vidoni, and the Casa Berti (at Rome), and the Pandolfini Palace, at Florence. During 1518-20, he was architect to the works at St. Peter's. (*See* Portrait Gallery, No. 146.)

works and architectural designs.

His influence widely spread through the engravings of Marc-Antonio.

Raffaelle's influence affected not only the art of painting, but the productions of ornamental industry in general. He was the channel by which the long lost beauty of a past civilisation diffused itself throughout all the branches of art. The careful and spirited burin of Marc Antonio Raimondi multiplied the products of his hand, and rendered them familiar to thousands: these again served as patterns to other and various mediums of beauty. His designs were used for tapestry, and the ware, known as Majolica, gave coloured copies of his works; often, indeed, roughly executed, but still speaking of the source from which they sprung. He left a large and distinguished body of pupils and followers, among whom were Giulio Romano, Primaticcio, Pierin del Vaga, Caravaggio, Garofalo, Giovanni da Udine, Andrea da Salerno, Pellegrino Tibaldi, &c.

The loggie of the court,—their arabesques.

We now enter the arcade, which, equally with the one opposite, is ornamented with copies of Raffaelle's celebrated decorations of the Loggie of the Vatican, the architecture of which was also designed by that great master, the whole forming a masterpiece of art, harmonious and complete. The frescoes were commenced by Raffaelle during the pontificate of Leo X. (elected in the year 1513). It was clearly impossible for him to have executed them himself, being engaged at the same time on numerous other more important works. They were, however, designed by him, and executed principally by his pupils, among whom Giovanni da Udine for still life, and Pierino del Vaga for figures, may be especially mentioned. Particular attention should be given to these works, the great variety of which prevents our entering into detail. Not only do they deserve special notice from their own merit, but also because they serve to exemplify the style of mural decoration which spread afterwards throughout Italy, beautiful examples of which exist at Genoa, in the Palazzo Doria, executed by Pierino del Vaga; at Mantua, in the Palazzo Gonzaga and Palazzo del T, by Giulio Romano; in the Villa Madama near Rome, also by Giulio; and at Fontainebleau, in France, by Primaticcio and Niccolo dell' Abbate, who were all pupils of Raffaelle. We may observe that the peculiar style, improperly termed

The details of that style.

"Arabesque," here seen, is founded generally on such antique examples as were known in Raffaelle's time, and of which he was an enthusiastic admirer and collector, sending out draughtsmen at his own expense to make copies of all that could be found, so that many portions bear a striking resemblance to various examples of ornament seen in the Pompeian house. The fruit, flowers, foliage, and still life generally, are close copies of nature; whilst the architecture and its adjuncts are antique, and the figures partly conventional, natural, and antique. The most correct name given to this style would be, perhaps, the "Grotesque," from the fact (as we have already remarked) of its being founded on antique models found in the baths or grottos of ancient Rome; but at the present time a sense is attached to that word very different to the grace and delicacy found in these examples; and the distinctive title of "Raffaellesque ornament" appears most proper to it.

The monument of Lorenzo de' Medici from Florence.

In the centre of the arcade to the left is the monument of Lorenzo de' Medici, by Michael Angelo, from the famous Capella dei Medici attached to the Church of San Lorenzo at Florence. It was executed by order of Leo X., who died in 1521; but was not completed (together with that of Giuliano on the opposite side of the court), till the time of Pope Clement VII., also a Medici (1523—1537).

Life of Michael Angelo.

Michael Angelo Buonarotti was born of a noble Florentine family in the year 1474; he became a pupil of Ghirlandajo, and early distinguished himself by his wonderful genius, which was nobly encouraged by Lorenzo de' Medici, surnamed "il Magnifico." On the expulsion of that family from Florence, A.D. 1500, he visited Bologna, and worked at the tomb of St. Dominick there. In the city records is an entry ordering him to be paid thirty ducats for two small statues still on the tomb. After this period were executed those great works, the best of which are for the first time collected together in and about this court. Having been invited to Rome by Julius II., he spent the greater part of his life there, and died in that city, A.D. 1564. St. Peter's, Rome, the sacristy of San Lorenzo, Florence, the Capitol, and the Farnese Palace,

Rome, bear witness to his ability as an architect; and the "Last Judgment," in the Sistine Chapel, sustains his fame as a painter of unusual power and imagination.

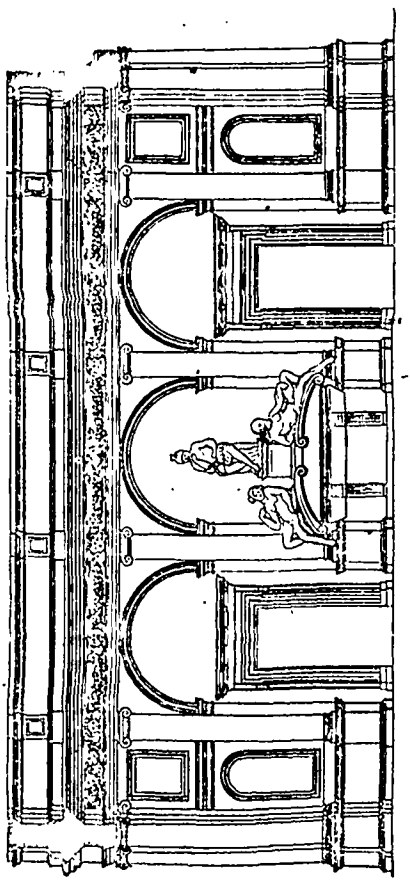
Statue of an Angel on the Tomb of St. Dominick, at Bologna.

He was also a poet, some of whose sonnets have been thought not unworthy of European translation, and was by far the most wonderful of that gifted race of men who in the 15th and 16th centuries combined in their persons the arts of architecture, sculpture, and painting. (*See* Portrait Gallery, No. 143.)

Lorenzo,—his vices.

Lorenzo de' Medici, the nephew of Leo X., to whom this monument was raised, was only noted for his vices, inherited by his daughter, the notorious Catherine de' Medici. He died in the year 1519. A man of Lorenzo's character could never be respected by such a man as Michael Angelo, to whose stern and noble

soul the vices of the former must have been peculiarly repellent. We need not expect, then, a monument in



Section through the Italian Court, showing the Façade of the Arcade.

honour of that prince; and should regard it rather as the chef-d'œuvre of those purely ideal subjects, which no man before or since Michael Angelo's time has so thoroughly rendered.

His monument essentially ideal.

Thus the statue of Lorenzo himself has received from the Italians—ever quick at comprehending the artist's meaning—the name of "Il Pensiero," *Thought*. And much better does it present an idea of some stern and terrible being, watching with unswerving gaze the course of Lorenzo's life,—an armed Fate awaiting his disembodied soul,—rather than a representation of Lorenzo himself.

Our veteran poet, Rogers, has described this statue in the following beautiful lines :—

> "He meditates, his head upon his hand.
> What from beneath his helm-like bonnet scowls?
> Is it a face, or but an eyeless scull?
> 'Tis lost in shade, yet, like the basilisk,
> It fascinates, and is intolerable."

We think that in order justly to appreciate this monument and its companion, they should be regarded only as expressions of sentiment or embodiments of some thought; and as such, they rank certainly among the most remarkable productions of the kind which the great author of them has produced.

The reclining statues of the pediments.

The reclining statues on the pediment are called Twilight and Dawn. Nothing can well be conceived more grandly mysterious than the unfinished head of the figure by whom Twilight is allegorised; the Aurora or Dawn is represented by a female figure of great power, whose relation to the subject named is, however, not quite clear. They are especially fine examples of the style of composition advocated and practised by Michael Angelo, which we have already alluded to; but to him alone was it given to unite exaggeration to truth without offending. His followers copied his faults, for they are the most easily detected; the spirit was wanting which, like charity, covered a multitude of sins; and it is Michael Angelo alone who could successfully venture to do what Michael Angelo alone did.

Michael Angelo's Christ,

Between the columns of the side of the Court, parallel to, but furthest from the nave, is a colossal upright figure of Christ with the Cross, by Michael Angelo, from the church of Santa Maria sopra Minerva, Rome. It is interesting as being one of the artist's earlier productions. In a letter from Francis I. of France to

Michael Angelo, it is mentioned as one of the subjects which induces the King to request the favour of purchasing some of his works, Michael Angelo being then thirty-three years of age. It is quite devoid of that ideality generally so remarkable in Buonarotti's studies, and must be regarded rather as a careful study from nature, than as a representation of that divinity which the artist, in other cases, has proved himself capable of rendering in the grandest manner.

On the left of this is the celebrated Pietà, or group of the Virgin bearing the dead Christ on her lap. From the chapel of the Pietà, in St. Peter's, Rome. and his Pietà.

By the letter from Francis I. to Michael Angelo, noticed above, it is particularly mentioned as one of the things "que l'on m'a asseuré estre des plus exquises et excellentes en votre art." This interesting letter was conveyed by Primaticcio, whom Francis retained in his service, and especially honoured. highly esteemed by Francis I.

The Pietà is one of the noblest examples of Michael Angelo's early productions, having been executed in his twenty-fifth year. Vasari gives the following interesting notice of it:—"During his abode in Rome, Michael Angelo made so much progress in art, that the elevation of thought he displayed, and the facility with which he executed the most difficult works," induced the Cardinal St. Denis, called Rovano (Rohan), to commission him to execute a Pietà, to be placed in St. Peter's, which is the present one. "Among other fine things may be remembered (to say nothing of the admirable draperies) that the body of the dead Christ exhibits the very perfection of research in every muscle, vein, and nerve: nor could any corpse more completely resemble the dead than this; there is besides, a most exquisite expression in the countenance, and the limbs are affixed to the trunk in a manner that is truly perfect." On the cincture of the Virgin is the inscription, "Michael Angelo Buonarotti, of Florence, did this,"—the only instance of his name occurring on his works; the cause of which, Vasari tells us, was, that one day he overheard some Lombards in St. Peter's praising it highly, and ascribing it to "Our Hunchback (Crist. Solari) of Milan." He said nothing, but waited until night; and then repairing Circumstances connected with its production.

to the cathedral with a light and his chisel, engraved his name on her girdle, to prevent future mistakes. "Certain dullards," writes the enthusiastic Vasari, "do indeed affirm that he has made Our Lady too young;" but since afflicted beings, like the Saviour, must look older than they are, and virgins younger, our author thinks that it only adds to the credit of the sculptor.

Michael Angelo's slave

Near it is placed the so-called Slave, by Michael Angelo, from the Louvre, Paris, originally destined to form part of a grand monument to Pope Julius II., for which M. Angelo commenced three different plans, to the first or second designs for which Kügler ascribes it.

is also ideal in character;

It is of the same ideal class of subjects as the reclining statues on the Medici monuments, and seems to typify languor or sleep. The head is peculiarly noble and massive, and the expression of the face calm and tranquil; the antique was evidently the source from which the sculptor derived this portion, but the body is conceived in the large and masculine style peculiar to himself; the hand is splendidly made out.

its history..

M. Alexandre Lenoir, in his "Monuments Français," gives the following interesting account of it. When Jean Bullant, the celebrated architect, was building the Château d'Ecouen for the great Connétable de Montmorenci (circa 1545), he placed two statues by Michael Angelo in the principal court, as Duçerceau, his contemporary informs us. They were originally given by Robert Strozzi—a member of the noble Florentine family—to Francis I.; how they came into the possession of Montmorenci is not ascertained, but from his family they passed into the possession of Cardinal Richelieu, by whom they were placed in his country château, from whence they were taken at the close of the 17th century by Marshal Richelieu, in order to ornament his Paris mansion: but at this time the Marshal died, and his widow retired into the country, when these and other works of art were left neglected in a stable, and in 1793 were about to be sold by auction, but M. Alexandre Lenoir, to whose courage and taste France is so much indebted, persuaded the Government of the

Republic to interfere, and they were finally deposited in safety at the National Museum.

The present statue is one of these two, and is generally considered as the most admirable. To the right of the Slave is the Pietà by Bernini, from the crypt of the Corsini Chapel, in the Basilica of San Giovanni Laterano, at Rome. Bernini's Pieta,

This is one of the best examples of that sculptor's style; the relaxation of the limbs of the corpse is very well rendered. The face exhibits less of that exaggeration of expression commonly found in his works, and the drapery is less blown about than usual. its excellence

Bernini was the son of a Florentine sculptor, and was born in the year 1589. He evinced an unusually precocious talent, and whilst yet a youth was in full employment both as a sculptor and architect; he resided almost entirely at Rome, in which city he designed a great number of buildings and fountains, amongst which may be noticed the fountains of the Piazza Navona, the Piazza Barberini, and the Piazza di Spagna; the College of the Propaganda, the celebrated colonnade before St. Peter's, and the great staircase between St. Peter's and the Vatican. It is as a sculptor, however, that Bernini is best known. In his capacity of architect he was invited by Louis XIV. to visit France, being then in his 68th year. He set out in 1665, and received almost royal honours throughout his route, and returned to Rome after a short but profitable sojourn at the French court. He died at Rome in the year 1680, aged 92. Bernini's life,

Bernini's talent was certainly very remarkable, and yet his example, which was followed throughout Europe, may be said to have consummated the ruin of true art. A fatal facility and a badly-formed taste appear to have led him into the style which he rendered so fashionable. So quick was his execution that—as Milizia expresses it—he may be said to have devoured marble; during his whole life he was regarded as a prodigy, before whom even the star of Michael Angelo paled, and the mightiest monarchs sought his works as a personal favour. His conception was lively, and his ideas, although spoilt by a false taste, not without grandeur. His personal and style.

character, active, vigorous, and sociable, yet entirely occupied with his art, is one of those which seems to be almost peculiar to Italy.

It will be interesting to compare the different treatment by these two celebrated sculptors of the same subject, affording, as they do, good examples of the style of sculpture respectively followed in the 16th and 17th century.

Monument of Giuliano de' Medici,—pendant to that of Lorenzo.

The monument of Giuliano de' Medici is also from the Capella dei Medici attached to the Church of San Lorenzo at Florence, and the account already given of the monument of Lorenzo de' Medici, applies equally to this. We have only to add, that Giuliano was brother of Leo X., and although less vicious than Lorenzo, was in no way calculated to obtain popular esteem.

The reclining figures on each side are called Night and Light; as we have before remarked, these names appear very arbitrary, yet they would seem to have been given to them during Michael Angelo's lifetime, if not by Michael Angelo himself, as proved by the following pleasing quatrain of Giovanni Battista Strozzi, and the reply to it by Michael Angelo :—

Strozzi's sonnet in its praise.

"La Notte che tu vedi in si dolci atti
Dormir, fu da un Angelo scolpita
In questo sasso, e perche dorme, ha vita;
Destala, se no'l credi, e parleratti."

"Night, which you see in such sweet guise
Sleeping, was by an angel sculptured
In this stone, and because it sleeps, lives;
Awake it, if you believe me not, and 'twill speak to thee."

Michael Angelo's reply.

Michael Angelo replied in these remarkable lines :—

"Grato m'e il sonno, e piu l'esser di sasso,
Mentre che il danno e la vergogna dura
Non veder, non sentir, m'e gran ventura;
Però non mi destar, deh! parla passo."

"Grateful to me is sleep, and more so to be stone;
Whilst shame and evil do endure,
Neither to hear nor see is great good fortune;
Therefore awake me not, ah! speak low."

Similarity between his character and that of Dante.

In these lines we have an interesting proof that Michael Angelo, though devoted to art, was not insensible to the degraded political state of his country, and we are inclined to believe that if the thoughts of that artist were

but as intimately known to us, as are those of Dante, an interesting similarity of character would be found to exist between the two great Florentines.

Giuliano and Lorenzo: their lives.

Giuliano, and Lorenzo de' Medici, his nephew, had sought in vain to re-enter Florence either as lords or citizens—their family having been banished by the Republic—but on the accession of Leo X. (brother of Giuliano) to the Popedom in 1513, they succeeded in regaining their position at Florence, and became joint rulers of the state. Giuliano married Philiberte de Savoy, aunt of Francis I. He died at Florence in 1516. Lorenzo was hated by the Florentines, who accused him of poisoning Giuliano, but was energetically supported by his uncle, Leo; who, having set his heart on the possession of Urbino, attacked the legitimate Duke, Francesco Maria della Rovere, with secular and ecclesiastical weapons, defeated him, and made Lorenzo Duke of Urbino and Florence. In 1518, Lorenzo was married at Paris to Madeleine de la Tour d'Auvergne, and died at Florence in the succeeding year, leaving an only daughter, afterwards only too celebrated as Catherine de' Medici, of France.

The arcade is ornamented with copies of the decorations from that part of the Vatican "loggie," which was designed by Raffaelle, and which we have noticed previously.

Basreliefs inserted in the pedestal of the Giuliano monument. "The Triumph of Cosmo de' Medici," from the Vatican, Rome.

The pedestal at the back of the Giuliano monument contains a basrelief in marble, by Michael Angelo, from the Vatican Museum, Rome. It is called "the Triumph of Cosmo de' Medici." That prince is represented supporting an allegorical figure of Florence, one of whose hands rests on a shield,* the Vices (allegorised by satyrs, &c.), on the right, are being driven away, and War with withered dugs escapes through the air. A venerable River-god in the foreground typifies the Arno, and on the left are numerous figures, among whom Art is represented by a man holding a board and pencil, Science with a lamp on her head, and Industry bearing a large vase, whilst Commerce is indicated by a galley moored peaceably in port; above is seen an angel bearing a crown to place on the head of Cosmo. Some of the heads

* The balls, or "palle," finishing each arm of the cross, are the armorial bearings of the Medici family.

on the left appear to be portraits ; amongst them is one (a profile) bearing a striking resemblance to the sculptor himself.

Cosmo, first Duke of Tuscany.

Cosmo de' Medici, the first Duke of Tuscany, who must not be confounded with the great Cosmo (pater patriæ), was the son of Giovanni de' Medici, the captain of the so-called "Bande-nere," or black-bands. He was born in 1519, and the history of his reign is marked by the worst of crimes. He allowed nothing to stand between his ambition and its success. In 1537, he was Duke of Florence; in 1555, Duke of Siena; and, in 1569, Grand Duke of Tuscany; being the first who consolidated the present Duchy. Like most other Italian princes of his time, it must be owned that he liberally encouraged the arts and literature, and, in that respect, was not undeserving of this memorial.

Two small basreliefs attributed to Michael Angelo,

Above this are two other small reliefs by Michael Angelo.

The lower one appears to represent the same subject as that of his first celebrated cartoon, done in competition with Lionardo da Vinci, at Florence, viz., Bathers in the Arno suddenly called to war. In the lower part is the River-god of the Arno ; above whom are nude figures, some bathing, some sleeping ; over whose heads the Demon of War, with hanging dugs and wind-driven hair, flies shrieking.

The upper subject, of the Cyclops at the Forge making the arms of Mars, is also attributed to Michael Angelo. The strong muscular figures of the Cyclops are full of action, and they wield their hammers with a power worthy of giants.

their characteristics.

We remark in these basreliefs the usual force and energy of the sculptor, but more than this should be observed—the great delicacy and finish of the parts, in very low relief, which Donatello himself could hardly surpass, and which are an interesting proof of how much patience and appreciation of nature the artist possessed.

The open-worked panels from the bronze door of the loggia, Campanile of St. Mark's.

On the wall are open-worked panels from the bronze door of the Loggia, beneath the Campanile of St. Mark's, Venice.

In the centre are two allegorical female figures, one

bare-headed, with a book in her right hand, and a swan or goose at her feet; the other with a plumed helmet, bearing in her right hand a sceptre, and in her left a cap on a staff; at her feet is a cat.

Around both is open ornamental work, of boys playing, intermixed with armour and implements of war.

The upper part consists of two other seated female figures—War resting on a shield, helmeted and bearing an olive-branch, and Peace, with the caduceus of Mercury. The angles are ornamented with the winged lions of St. Mark, each holding an open book, with the inscription, "Pax tibi Marci, evangelista meus."

The loggia erected by Sansovino,

The building from which they are taken, was designed by Jacopo Sansovino, about the year 1540. The style of the present railing would seem to indicate a somewhat later date. Beneath the opposite arcade, at the back of the Lorenzo monument, against the wall, is the celebrated bronze door from the choir of St. Mark's, Venice, by Sansovino. According to Sansovino's nephew, this work occupied him nearly thirty years, the expense being defrayed by Federigo Contarini, one of the procurators of St. Mark's. Since Sansovino settled in Venice A.D. 1527 or 1528, it was probably not put up long before the year 1557."

His celebrated bronze door in St. Mark's:

The subjects of the two large panels are, in the lowest one, the entombment of Christ, and in the upper one, the Resurrection of Christ.

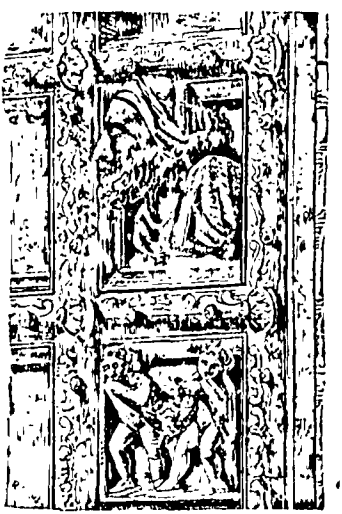
Its subjects:

The figures in niches at the sides, are the four Evangelists; on the left, St. Mark and St. John; on the right, St. Luke and St. Matthew. They are distinguished by emblems beneath each. St. Mark, a winged lion; St. John, an eagle; St. Luke, a winged bull; and St. Matthew, an angel. The three reclining figures in the ovals appear to be prophets of the Old Testament. The groups of children are excellent, and the six projecting heads are probably all portraits: three of them are said to be Titian, Sansovino himself, and Pietro Aretino, the satirist; but we find it difficult to identify them.

The very beautiful ornament in low-relief which surrounds it is from a doorway in an old house in the Vico degl' Indoratori, at Genoa.

the doorway surrounding it.

It is formed of angels and birds, combined with running acanthus foliage, and is a good example of the early Lombard school of ornamental sculpture.



Sansovino's Gate under Portico.

Jacopo Sansovino,

Jacopo Tatti was born of a good family, at Florence, in the year 1477. At an early age he studied under that excellent sculptor, Andrea Contucci, of Monte Sansovino. The relation of the master and pupil soon became rather that of father and son, "so that," writes Vasari, "he was no longer called Tatti, but Sansovino; and as he was then named, so is he now and ever will be called."

his life,

Having distinguished himself by his ability at Florence, he was taken to Rome, by Giuliano da San Gallo (brother of the celebrated Antonio da San Gallo), where he attracted the notice of Bramante, and became fully employed, both in sculpture and architecture, gaining, among other honours, that of being the successful competitor for the design of the Church of San Giovanni

de' Fiorentini, at Rome, against Raffaelle, Sangallo, and Peruzzi. When the imperial city was taken by the French, in 1527, Jacopo sought refuge in Venice, intending to visit France, where Francis I. had offered him employment; but the Doge, Andrea Gritti, persuaded him to remain in Venice, and he was made chief architect of the illustrious Republic, retaining that office to the day of his death, A.D. 1570. Venice owes some of her noblest buildings to him, the chief of which are the unrivalled Libreria Vecchia, the Zecca or Mint, the Cornaro and Moro palaces, the Loggia round the Campanile of St. Mark, and San Georgio dei Greci; his reputation in sculpture being sustained by such works as the colossal Mars and Neptune, of the Giant's Staircase, the monument of Francisco Veniero, the bronze door of St. Mark's choir, St John the Baptist in the church of the Frari, &c. His productions in sculpture and architecture are of the highest merit and of great originality. He formed a large school of followers, among whom may be mentioned Il Tribolo, Danese Cattaneo, Alessandro Vittoria, and Bartolomeo Ammanati. and works.

On the pedestal of the statue of Lorenzo de' Medici, opposite, is a bas-relief, ascribed to François du Quesnoy, commonly called "Il Fiammingo" (1594-1644). On the left, Silenus asleep, or unconscious through over-drinking, is being bound with bands of foliage by a number of young Bacchanals, whilst a nymph presses the juice of the grape on his forehead; some of the children are drinking up his wine, and others, under the direction of a young man, are stealing away the ass, without whose aid Silenus can hardly be imagined capable of motion. Basrelief by Fiammingo: its subject:

Fiammingo, a native of Brussels, was sent to Rome at an early age, for the purpose of study. Whilst there, he made the acquaintance of Nicolas Poussin. The following interesting anecdote is told, of the cause which led both so frequently to choose children for their subjects:— the artist.

There was, at that time, a beautiful painting by Titian, of Venus surrounded by Cupids, at the Ludovisi palace, from which both Poussin and Fiammingo studied, and the character of Titian's "Loves" is thus strongly marked Influence of Titian on Fiammingo.

on all those statuettes of children for which Fiammingo subsequently obtained such reputation. His larger productions are of no great merit; the best of them being a statue of Santa Susanna, at Rome; which, however, far surpasses any contemporary work. He was a great admirer of Bernini, and died at Rome, A.D. 1644.

Basrelief by Baccio Baudinelli, from the Choir of Florence Cathedral.

Basreliefs above by Baccio Bandinelli,

The basreliefs above this on the same pedestal are taken from a series in the choir of Florence Cathedral, representing the Apostles, Virtues, &c., by Baccio Bandinelli, and are among the best works of that sculptor; they are characterised by great breadth and vigour, the expression of the heads and the anatomy being particularly good.

his life.

Baccio Bandinelli was born at Florence, in the year 1487, and was one of the students at the famous academy founded by Lorenzo the Magnificent; he was employed at Loretto, in conjunction with Andrea del Monte Sansovino, but quarrelling with the latter, who was much his senior, Baccio was obliged to leave the place. His most celebrated work was the colossal group of Hercules and Cacus, at Florence, finished in 1534, which, when uncovered to public view, was so criticised and lampooned, that the reigning Duke, by whom it had been ordered, feeling his personal dignity hurt, put several of the offenders in prison, which,—says Vasari,—"soon closed the mouths of these railers." Baccio was the implacable enemy of Michael Angelo, and had various violent quarrels with Benvenuto Cellini, who was employed by the Duke; losing, or conceiving that he lost, the favour of the court, he became moody and reserved, and died A.D. 1559. His monument, in the Church of the Annunziata, Florence, is said, by Vasari, to have been executed by Baccio himself: it is a very excellent work, free from that ostentation which might have been expected from his character.

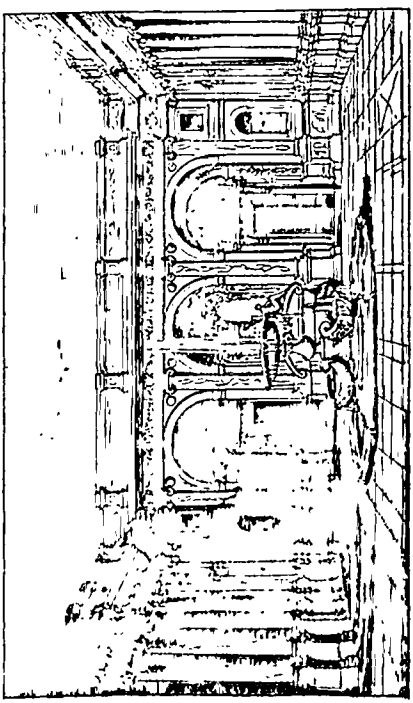
The fountain in the middle of the Court by Giacomo della Porta:

The fountain in the centre of the Court, called the Fontana delle Tartarughe, is from the Piazza Mattei, Rome. It was designed by Giacomo della Porta: the very picturesque bronze figures which surround it were cast by Taddeo Landini, a Florentine. Casts of these figures will be found in front of the Court.

his life,

Giacomo della Porta was born in Milan, at the commencement of the 16th century. In his youth he studied with Gobbo, the sculptor, and subsequently with Vignola, the architect. He then visited Rome, and was extensively employed by Gregory XIII. He completed the unfinished portions of Michael Angelo's designs at St. Peter's, (with Fontana) at the Capitol, and at the Palazzo Farnese.

and works. Numerous palaces, monuments, and fountains were designed by him, in or near Rome; and at Genoa, the Chapel of John the Baptist, in the Cathedral, is by him. His last work was the Villa Aldobrandini, at Frascati, near Rome. He died in the last part of the 16th century.



View of the Interior of the Court, with the Tartarughe Fountain.

his assistant, Landini. Taddeo Landini was a Florentine architect and sculptor, who was pretty extensively employed by Gregory XIII., Sixtus V., and Clement VIII. He was a good draughtsman. Landini died A.D. 1594.

Michael Angelo's Virgin from the Medici Chapel, Florence. The last subject completing the circuit of the Court is the "Virgin," by Michael Angelo, from the Medici Chapel, San Lorenzo, Florence. A chef-d'œuvre of the master, nobly composed, and affording a good example of

the principles on which he designed, subsequently so well understood and inculcated by Sir Joshua Reynolds. The right arm of the Madonna is placed back, her left leg is extended, her head faces the spectator, rather inclined, however, on one side, whilst the back of the child's head is shown, leaning in a different direction. In such a manner a series of contrasts is obtained; the whole, however, forming one solid pyramidally-formed mass. Like many other works of the great master, it is unfinished, and in so far fortunately, as it shows his style of working: the indication of the Madonna's right hand is peculiarly fine. An intelligent writer says: "The action of the Madonna is peculiar without being strained; and her fine, yet beautiful countenance, bespeaks that sublime and noble, as well as tender character, which few sculptors have succeeded in giving."

Peculiarities of composition.

Passing between the Slave and Christ of Michael Angelo into

THE GALLERY,

the central statue is the celebrated St. Jerome, by Torrigiano—executed in terra-cotta; it is now preserved in the Museum at Seville, and was originally in the Buena Vista convent, at the same city.

The principal statue in the gallery at the back of the court is the St. Jerome of Torrigiano, his masterpiece:

Head of St. Jerome, by Torrigiano.

It is the masterpiece of that sculptor. The emaciated

figure of the saint is wonderfully well rendered; and a certain nobility of character is expressed in the figure—the head being particularly fine. Nothing can be better than the anatomy, especially of the back and the arms. Vasari, in his life of Torrigiano, says, "For a monastery belonging to the monks of San Girolamo, which is situate at a short distance from the city of Seville, Torrigiano executed a second terra-cotta crucifix, as also a figure of San Girolamo doing penance, and represented with his lion beside him. In the figure of the saint our artist depicted an old house-steward belonging to the Botti family—Florentine merchants settled in Spain."

his life: Torrigiano was born at Florence, A.D. 1470, and studied in the Academy founded by Lorenzo the Magnificent. Michael Angelo was his fellow-student, and received that blow from Torrigiano which disfigured him for life. Cellini, in his autobiography, says that Torrigiano told him how that whilst copying Masuccio's frescoes in company with Michael Angelo and others, Michael Angelo bantered and tormented him so, that, unable to endure it, he gave him a violent blow on the nose, which he would bear the mark of to the day of his death. Lorenzo de Medici was so incensed with him on this account that he was obliged to leave Florence, and went to Rome, where Pope Alexander VI. employed him on the stucco ornaments of that part of the Vatican called the "Torre Borgia;" but being attracted by the pay and spoil of the soldiers under Cæsar Borgia, then in the Romagna, he gave up his work, joined the army, and comported himself bravely. He was with Paolo Vitelli in the war against Pisa, and with Piero de' Medici at the action on the Garigliano, where he obtained a pair of colours and the rank of ensign; disappointed, however, in not being given a company, he returned to his art, and sold many

his works in England, small figures and drawings to Florentine merchants, which Vasari praises exceedingly. These merchants invited him to England, where he was well received by Henry VIII., and executed the tombs of Henry VII. and the Duchess of Richmond, now in Westminster Abbey. We are unacquainted with the reasons which induced him to leave our country, where he appears to have sojourned some years; the monument of Henry VII. not being completed till the

year 1518, and the contract with Torrigiano bearing the date 1512.

We next find him in Spain, where he appears to have been well employed; but a dispute arising between him and the Duke d'Arcos, to whom he had sold a statue of the Virgin, he broke it to pieces with his hammer. This want of reverence, and perhaps his visit to England, caused him to be imprisoned by the Inquisition, in whose dungeons he died, to the disgrace of that institution and of the city of Seville, in the year 1522. and in Spain.

Over the St. Jerome is suspended the Ganymede by Cellini, of which he gives the following amusing account in his autobiography:—One day on a visit to the Grand Duke, a box containing a statue arrived, sent by Signor Stefano from Palestrina; being requested to open it, he did so, and taking out the statue said, "this, my lord, is the figure of a little boy in Greek marble, and is indeed a very extraordinary piece; I do not remember having ever seen amongst the antiques so beautiful a performance, or one of so exquisite a taste. I, therefore, offer your excellency to restore its head, arms, and feet, and to make an eagle for it, that it may be called Ganymede; and though it is by no means proper for me to patch up old statues, as that is generally done by a sort of bunglers in the business, who acquit themselves very indifferently, yet the excellence of this great master is such, that it powerfully excites me to do him this piece of service." He then, at the Duke's request, expounded the nature of its merit, and had hardly concluded a warm dissertation, when Bandinelli entered, and immediately depreciated the statue, on which a violent altercation ensued between the two rival sculptors, in the course of which, Benvenuto says, he gave Baccio such shrewd hits, that "his face, which was by nature very ugly, became quite hideous by its frightful grimaces." Benvenuto finally restored the statue as here seen, and as originally proposed by him. Cellini's Ganymede.

The ceiling overhead is from the Biblioteca Antica, at Venice, and was designed by Serlio, the celebrated Italian architect and author, about the year 1540. The magnificent building in which it exists was built by Jacopo Sansovino, in the year 1536 and subsequently, to receive The ceiling over is from the Library at Venice.

Sebastian Serlio:

the libraries bequeathed to the Venetian Republic, by Petrarch and Cardinal Bessarione. Serlio was but a short time at Venice, and no works of his, with the exception of this ceiling, are now known in that city.

his life:

He was born at Bologna, in the first half of the 16th century, and was a pupil of Balthazar Peruzzi. In 1536 he was at Rome, studying the antique with Philibert Delorme the great French architect, and built about that period the Palazzo Malvezzi, at Bologna. He was invited to France by Francis I., in 1541, and employed at Fontainebleau and the Louvre; at Fontainebleau he appears to have lived for some time; in 1560 he was at Lyons, and published his "Libro Extraordinario" there. He subsequently returned to Fontainebleau, and died there, A.D. 1568.

his mention of this ceiling.

In the fourth book of his Architecture, dedicated to Francis I. (1545), he mentions this ceiling, and gives a portion of it with several other examples, "to enrich the invention of those who are poor in that way."

The four pedestals of the intercolumniations, are from the standards of St. Mark, at Venice,

The four bronze pedestals at this part of the gallery are portions of those of the Piazza of San Marco, Venice, where they supported the standards of the Republic. They were designed and executed by Alessandro Leopardi, the Venetian bronze sculptor, in the year 1505. The subject on the plinths is a triumphal marine procession. Justice is shown supported by sea-elephants, and preceded by a triton, who holds a serpent, the emblem of wisdom; in one hand she bears her avenging sword, and in the other a criminal's head; a little boy carries her standard, from which depend the scales. Behind Justice comes Peace, with the palm of victory and the olive-branch in her hand, still helmeted, but resting on her cuirass; her car is supported by sea-horses. Peace, as the result of war, was very generally represented in this manner by the Renaissance artists. In the next car is Plenty, with a cornucopia and ears of corn, supported by dolphins. The cars are preceded and followed by tritons and sea-nymphs.

The remaining portions of these standards have been placed further down the vestibule towards the back of the Elizabethan Court: on the base of them may be observed the winged lions, emblems of the state, remark-

able for their fine yet free style of execution. Above them is the ornamental part which contains medallions of the Doge Loredano, and his name "Leonardo Laured:"

by Leopardi. Alessandro Leopardi was a Venetian sculptor, who flourished during the close of the 15th and earlier years of the 16th century. Besides these pedestals he executed various other works at Venice, usually in conjunction with the Lombardi, and cast the bronze equestrian statue of Colleone, for Andrea Verocchio (after 1488).

Celebrity of Venice for Bronze work. Venice was ever celebrated for the ability of her sculptors in bronze ornamental works, and the city is still rich in lamps, candelabra, grills, knockers, and other subjects of the same nature, remarkable for their extreme freedom of execution and excellence of design. The Venetian school for some time led the way in this style, until Benvenuto Cellini (1500-1572) of Florence combined the best qualities of the Venetian and Florentine schools with an ability of design and execution which has never been surpassed.

Crucifix from the Certosa. Returning up the gallery towards the Renaissance Court, is a very beautiful crucifix, from the suppressed monastery of the Certosa near Pavia; the figure of Christ is well executed, and at the four arms of the cross are the four Evangelists, with their emblems, very cleverly managed; the lower portion is founded on the form of an antique candelabrum, the details of which are also antique, with the exception of a few figures of monks, &c., in the oval wreaths.

Bas-relief by Michael Angelo, from Genoa. Beyond this, on the wall, is a very fine unfinished bas-relief of the Virgin and Child, by Michael Angelo, from Genoa. It is one of the sculptor's earlier works, and is characterized by great tenderness of feeling and boldness of execution.

The Urn of the Passion, Beyond the St. Jerome, proceeding towards the great transept will be placed the sarcophagus of the monument to Daniel Birago, nominal archbishop of Mytilene, by Andrea Fusina, in the church of Santa Maria della Passione at Milan.

The boldly cut ornament of this tomb is particularly good; two well designed angels support the following inscription, "Danieli Birago Archi Mityii pre hospitalis

by Fusina.

ex testo posue." The sculptor has left his name and the date engraved: "Andrea Fusina, 1495." The only other example of the artist we are acquainted with, is at the Piccolomini altar in Siena Cathedral, with the date, 1485. Fusina was also employed at the Certosa, Pavia; nothing farther is known of him, although he was one of the most excellent sculptors of his day.

Candelabrum from the Certosa.

On the wall opposite to this is a candelabrum from the Certosa, Pavia; in the lowest part are four ovals, containing bas-reliefs of the Evangelists, and above them, the Fathers of the Church, and a Madonna and Child; other medallions filled in with religious subjects occur above these again, the rest of the design is founded on the antique, and although the name of the artist is not authenticated, yet from the similarity existing between this candelabrum and the crucifix and the two candelabra on the façade, known to be by Annibale Fontana, we are inclined to ascribe the two former also to him.

Holy Families from London and Florence, by Michael Angelo.

On each side of the candelabrum is a Holy Family, by Michael Angelo; the one to the left is from the original at the Royal Academy, London; that to the right from the Uffizii Gallery, Florence; they are both unfinished, and are classed among his earlier works; in which are to be observed a tenderness and grace not altogether free from the influence of Donatello, Da Vinci, and others his immediate predecessors, yet still strongly marked by the individual character of the young sculptor himself, and displaying much of that nascent power which was so strongly developed in his later years.

Specimens of his earlier life.

We recommend them to the attentive notice of the visitor, as examples not to be found elsewhere in this country, of Michael Angelo's earlier style, as well as for their excellent arrangement in a circular form, and their bold style of execution.

In closing our remarks on the very valuable series of Michael Angelo's works collected in this court, we may observe that his productions can be in a great measure arranged in three divisions. In the first class are his earlier works, exhibiting a decided influence from the great sculptors of the close of the 15th century, and characterised by much graceful tenderness—such are the Holy Families noticed above; in the second class, those

His second manner—

works which are marked by a more determined copy of nature, in which the artist was evidently seeking rather to improve his knowledge than to form a style, as we see in the Christ from the Minerva, and the David at Florence; and in the third and highest class, are to be ranked those of his productions in which, having gained all he could from his predecessors, and from nature, the great sculptor gave himself up entirely to the workings of his own mind, and exercised his acquired power in the unrestrained development of his peculiar, and we may add, most poetical nature.

his third—

The force and energy of his soul are seen on the surface of his works. Every stroke of the chisel is given with a fiery, impatient vigour, which we find it hard to reconcile with the real patience and thoughtfulness required of all great artists, yet never did any man work more patiently, and with greater perseverance. The poorest of men, as he observed himself, did not labour from necessity more than he did from choice. "Indeed, from all the circumstances related of his life," says Sir Joshua Reynolds, "he appears not to have had the least conception that his art was to be acquired by any other means than great labour, and yet he, of all men that ever lived, might make the greatest pretensions to the efficacy of native genius and inspiration." The wonderful skill of hand seen in his works, especially in the unfinished ones, was, we see, the result only of continued labour, yet that result lies on the surface, and is palpable to all; not so the long-continued thought, and deep meaning which is expressed in them, a thought and a meaning in the highest degree poetical, and which, like all the noblest productions of the human soul, requires an elevated mind, and an educated power of perception, to appreciate justly.

his general characteristics.

Having completed his inspection of the works of formative art in the gallery at the back of the Italian Court and Vestibule, we would invite the visitor's attention to the very beautiful vaulted ceiling nearest the Central Transept.

The vaulted ceiling nearest the central transept is by Raffaelle, from the

This ceiling is a perfect reproduction of that one in which Raffaelle exhibited, perhaps more than in any other work executed by him, his complete mastery over

the principles of the arrangement of painting, as applied to decorative purposes.

Camera della Segnatura, in the Vatican.

The Camera della Segnatura, from which it has been taken, was the first of the series of rooms in the Vatican which Raffaelle commenced painting in fresco, by order of Julius II., and on which series he was employed until his death in the year 1520, even when they were still not quite completed. "He dedicated," writes Mrs. Jameson, in her excellent Lives of the Italian Painters, "this first saloon to the glory of those high intellectual pursuits which may be said to embrace in some form or other all human culture — theology, poetry, philosophy, and law or jurisprudence."

The original,

The present ceiling was completed in the year 1511, and consists of four compartments, each containing a large round, with the allegorical figures above mentioned, the interspaces being occupied by four oblong pictures, each subject in which relates to the figures in the rounds.

its subjects,

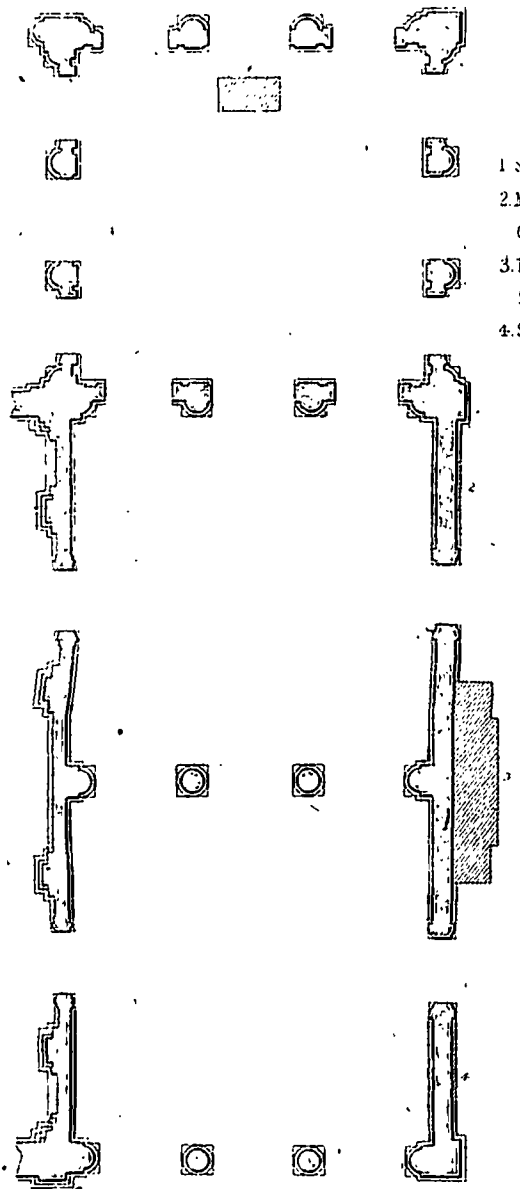
Theology, Poetry, Philosophy, and Jurisprudence are personified by females, of peculiarly noble expression, enthroned in divine serenity upon clouds. Each one has her characteristic symbols, but they are not difficult to distinguish by their respective movement and expression alone. At the sides of them are beautiful genii, who hold tablets with inscriptions referring to each personification. The figure of Poetry has always been particularly admired for its superior beauty.

an epic in themselves.

The subject in the oblong next to Theology is the Fall of Man, a simple and harmonious composition, which Sir C. Eastlake notices as perhaps the most beautiful treatment of that subject in existence. Next to Poetry is the Punishment of Marsyas. Next to Philosophy, a female studying the terrestrial globe, and next to Jurisprudence the Judgment of Solomon. They are all painted on a gold, mosaic-like ground.

Mixture of theology and mythology.

According to Passavant (vol. i. p. 139), these side pieces contain allusions to the Allegories. The Fall of Man, between Jurisprudence and Theology, alludes both to Judgment and Salvation. The Punishment of Marsy alludes to the Triumph of Apollo—the god of poetry and music. The figure studying a globe clearly relates to philosophy, and the Judgment of Solomon to the



1. S. Jerome by Torregiano
2. Monument of Lancino Curzio
3. Ditto of Madonna della Scarpa
4. Sacrarium of the Madiflena from the Certosa

ITALIAN VESTIBULE.

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exercise of the judicial office. In Sir C. Eastlake's very excellent work on the Schools of Painting in Italy, is to be found much interesting information on Raffaelle's frescoes at the Vatican, &c.

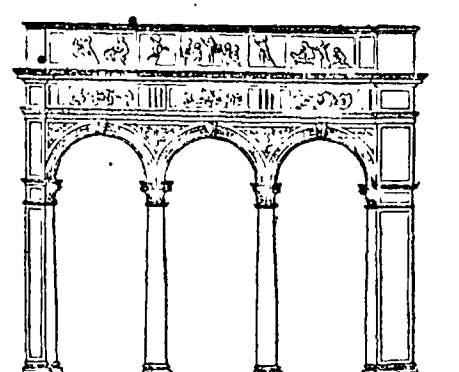
Beauty of the reproduction by Mr. Stevens.

It would be difficult to imagine a more faithful reproduction of this beautiful ceiling than has been made in the present case by Mr. Alfred Stevens, whose long residence in Italy, and profound study of Raffaelle, had eminently qualified him for the task. In its execution he was much aided by the loan, from the Council of the Royal Academy, London, of the elaborate copies of the various subjects of the ceiling, presented to the Royal Academy by Lady Bassett.

THE VESTIBULE.

The painting of the Vestibule is from the Casa Taverna, Milan.

The vestibule of the Italian Court is formed on the model of the Casa Taverna at Milan, painted in fresco by Bernardino Luini, an excellent follower of Lionardo da Vinci, whose works are numerous in Milan.

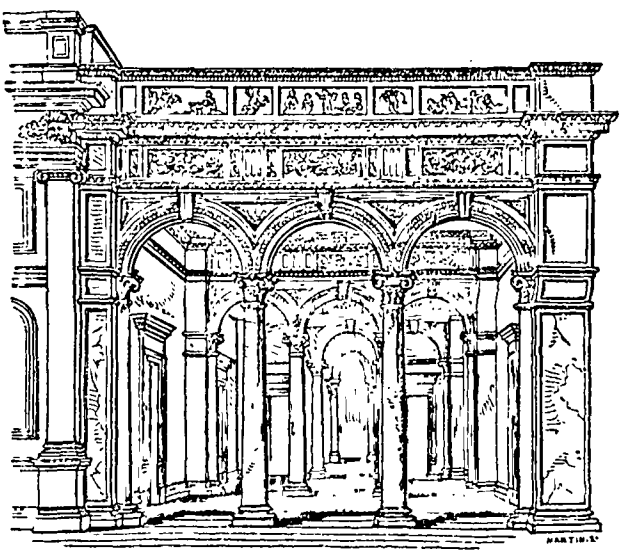


Front Elevation of the Italian Vestibule.

External painting in Italy.

The application of painting on the external parts of buildings is not unusual in Italy, the mildness and fineness of the climate rendering such works not out of place. Even to so late a period as the 17th century, façades were frequently entirely covered with painted

ornament and figures; and an instance even exists in England of open-air painting in the court-yard at Hampton Court, where the Labours of Hercules painted in fresco by Laguerre about the beginning of the 18th century are still in good preservation. In the 15th and 16th centuries painting was often applied to façades, exposed to the inclemencies of the weather, as may be seen at Florence, "the Bigallo," and numerous houses in the old parts of the town; at Venice, where the salt has doubtless accelerated natural decay; and at Rome and Spoleto, principally through the medium of "Sgraffito." In addition to this occa-



View of the Italian Vestibule from the Nave.

sionally complete external polychromy, every Italian palace or villa had a "loggia," or species of open vestibule attached to it, which was usually decorated with paintings. Such is this vestibule by Luini, and such were the loggie of Raffaelle, and those by Giulio Romano at the Villa Madama near Rome, and the Palazzo del T, at Mantua.

These decorations were often executed by the greatest artists, who differ from their modern followers in nothing more than the readiness with which they gave the benefit of their abilities to the commonest subjects; thus rendering precious the very furniture of their houses. At Milan, in the Litta Collection, one of the most beautiful paintings in existence by Correggio, is said to have been executed for a spinet lid; and at Rome the frieze of a house exhibits one of the finest examples of Caravaggio's powers, who indeed appears to have been much employed on external decoration, principally in one colour; and tradition says that the small friezes by him, now at Hampton Court, originally belonged to a bedstead.

Application of the highest art in Italy to comparatively mean purposes.

by Correggio.

Caravaggio.

The present example of mural decoration is in the Italian style of the close of the 15th or commencement of the 16th century, and is an excellent specimen of the artist's taste. Unfortunately, but little of the original work remains, and the greater part of the ornaments have been designed to assimilate, as far as possible, with the reliques left by Luini.

This favourite pupil of Lionardo da Vinci worked principally at Milan, where, besides numerous easel pictures of great merit by his hand, are to be seen many churches and palaces painted by him, which afford excellent models of mural decoration, — as at the monastery of San Maurizio Maggiore, &c. Some of his latest works are at the church of Saronno.—A.D. 1530.

Luini.

The painting in our National Gallery, of Christ disputing with the Doctors, attributed to Lionardo da Vinci, is believed to be a production of Luini. His son, Aurelio Luini, was also a painter, but of no great note.

We would draw particular attention to the doors which lead out of the Vestibule to the Great Transept, as beautiful examples of Italian architecture at the close of the 15th century. They are from the palace of the Cancellaria, at Rome; completed in 1494 by Cardinal Riario, nephew of Sixtus IV., from the designs of Bramante, and are excellent proofs of the great attention and study bestowed by that celebrated architect on the most minute details.

The doors of the Vestibule taken from the Cancellaria by Bramante.

Such is his celebrity, as the founder of the Roman school of architecture that we subjoin a slight notice of his life.

Donato Lazzari, generally called Bramante, was born

his life.

his early style, previous to his residence at Rome:

in the Duchy of Urbino, A.D. 1444. In the earlier part of his career, he was employed by the Sforzas, at Milan, and enriched that city with various beautiful works, such as the choir of Santa Maria delle Grazie, an exceedingly well designed and noble work, Santa Maria presso San Satiro, the sacristy of which church is of the highest merit, and the Hall of the cloisters at Sánt Ambrogio. All these works are in an excellent Renaissance style, and are remarkable for their decorative character.

subseqnently

After this period, Bramante visited Rome, where his study of the antique is evinced by a style much more simple and classical, in which every minor detail is studied with the utmost care, and the proportions are equally excellent, but the general masses are bald and poor.

his works.

Among his works, in this second period, may be selected the palaces of the Cancellaria, Giraud, and the Vatican (portions only), besides other minor works. He is especially known, however, as the designer of St. Peter's, re-commenced under his direction in 1506, but which, at present, affords few vestiges of the original architect, who died in the year 1514.

The founder of the Roman school.

Bramante was the founder of the Roman school of architecture, and the great names of Michael Angelo, Raffaelle (Bramante's nephew), Balthazar Peruzzi, and Antonio Sangallo are to be found among his followers, though it must be observed that with the exception of Peruzzi they exhibit but few traces of his influence. Luini may truly be said to have been thoroughly imbued with Bramante's earlier style, as is shown by the architecture of the Vestibule.

On the exterior of the Vestibule, the monument of the Madonna della Scarpa,

On the wall of the Vestibule facing the Transept, is the very beautiful altar of the Madonna della Scarpa, or Virgin of the Shoe (so called from the projecting and covered foot), from the cathedral of St. Mark, Venice, one of the finest existing examples of bronze work for which Venice justly obtained such reputation in the 16th century.

by the Lombardi.

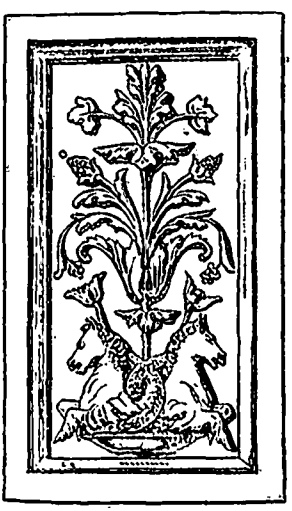
It was commenced by Antonio Lombardo and Alessandro Leopardi, in the year 1505; but, owing to disputes between them, was completed by Pietro Lombardo, A.D. 1515.

The Virgin is represented seated on a throne, the pedestal of which is ornamented with delicate "cinquecento" work, with the winged lion of St. Mark at each

extreme end. Within an oak wreath, beneath this, is the inscription "Pitri Joannis Campanati, M.DXV." The ornament of the lower pedestal shows a graceful arrangement of antique and natural subjects.

On each side of the Virgin are statues of St. John and St. Paul. The former is very much in Donatello's style; but evidently studied from nature, as evinced by the head, the hands, the knees, the projecting heels, the breadth and bigness of the feet, the projecting bones of the big toe, and the natural length of the first toe, which, in the antique is always very much longer than any other. St. Paul also bears the impress of Donatello's influence. His head is characterised by much mild dignity. Persons represented.

The ornament is in an excellent Renaissance style, of which the pilasters are especially good examples. The ornament.



Ornament on the Frieze of the Madonna della Scarpa Altar.

The frieze and base of the altar contain subjects from the life of Christ, in relief, by John of Bologna, from his celebrated bronze door at Pisa Cathedral. The first in the frieze, commencing at the left hand, represents Christ shown bound to the Jews; the second, Christ taken to be The frieze and base taken from John of Bologna's door at Pisa.

crucified; and in the third, he bears his cross. The first to the left, at the base, is Christ brought bound before the High Priest; in the second, he is crowned with thorns, and in the third, he is being scourged. They are all characterised by the sculptor's peculiar ability in grouping, and great energy of action.

The two circular basreliefs in the dados are very beautiful examples of the Renaissance school, from the Berlin Museum; the subject of each, the Virgin and Child.

The monument of Lancino Curzio, by Busti,

On the right of the altar, against the wall, is the monument of Lancino Curzio, the poet, from the Brera Gallery, Milan—a chef-d'œuvre of the Lombard sculptor, Agostino Busti or Bambaja.

The effigy of Curzio is shown, placed beneath a curiously cut piece of scroll-work. Beneath him is the inscription "In vertutem mortis nesciam vivet Lancinus Curtius, secula per omnia, quascunque lustrans oras tantum possunt Camoenæ." The three Graces, holding inverted torches, at the top, are executed with all that delicacy for which the artist was so famed. They appear to be founded on the three antique Graces, now preserved in Siena Cathedral; at the sides are the angels of Judgment and Victory, and above all, is a very beautiful winged figure of Fame, standing on the clouds. The whole style of the monument indicates a transition from the early to the second Renaissance period.

his tomb of Gaston de Foix.

Busti was one of the most celebrated of the Lombard sculptors; he was employed at the Certosa of Pavia, and he also executed a very ornamental monument to Gaston de Foix, the celebrated French hero, of which the elaborately worked effigy and various portions of pilasters, scattered about at Turin, Milan, and in France, are alone in existence.

his other works.

The monument of Curzio, formerly in the cloisters of St. Mark, Milan, is one of his most finished works. Some bassi relievi, in the chapel del' Albero, Milan Cathedral, and the monument of Cardinal Caracciolo (idem), are also by him. Vasari says that he was a pupil of Bernardino da Treviglio. He does not appear to have lived beyond the first half of the 16th century, and the monument of Caracciolo, who died A.D. 1538, is

the last work of his known. Busti was master of the excellent Milanese sculptor, Brambilla.

Below is a Sarcophagus, purporting to be the tomb of St. Pelagius Martyr, a fine example of late Italian Renaissance.

On the left of the Madonna della Scarpa is the Sacrarium of the Capella of the Maddalena, at the Certosa, Pavia, a richly ornamented example of the Lombard Renaissance style, towards the close of the 15th century.

On the left of the Madonna della Scarpa is the Sacrarium of the Chapel of the Magdalen, at the Certosa, Pavia.

A great number of excellent sculptors were employed in this magnificent monastery, but unfortunately there are no means of ascertaining—with one or two exceptions—the work of each respectively.

Beneath this are several pieces of ornament, by Andrea Sansovino, formed into a composition.

Andrea, the son of Domenico Contucci, a poor labourer of Monte Sansovino was born in 1460. The mayor of the town, perceiving his bent towards art, placed him with Antonio Pollaiuolo, the Florentine, called Cronaca (from his never-ending stories about Rome and its treasures). He speedily distinguished himself and was commissioned to decorate the chapel of the Corbellini family, in the church of the Santo Spirito, Florence, which still remains in a good state of preservation. At the request of the King of Portugal, Lorenzo the Magnificent, in whose academy he studied, sent him to that country. He returned to Florence, after a profitable sojourn in Portugal, in the year 1500, and was shortly afterwards invited to Rome by Julius II.—ever anxious to obtain the services of men of talent—who commissioned him to execute the two tombs already mentioned. Leo X., the successor of Julius, entrusted the marble sculptures of the Santa Casa, at Loreto, to him, they having been commenced by Bramante. In this great work he was assisted by Domenico Lancia, Girolamo Lombardo, of Ferrara, Il Tribolo, and others. He had four months' holyday every year, which he spent on a farm in his native place. He was taken with a fever, and died in the year 1529, leaving a great reputation as a sculptor. Among his pupils were Girolamo Lombardo, Simone Cioli, and the celebrated Jacopo Tatti, who assumed his name: Bandinelli was also with him for a short time, at Loreto.

Sansovino's life, works, and pupils.

COURT OF MONUMENTS OF CHRISTIAN ART.

Adjoining the Great Transept.

Michael Angelo's Moses, the principal ornament of the end furthest from the Nave.

The principal specimen of Michael Angelesque design placed in this Court (at the end, farthest from the Nave), is the celebrated statue of Moses originally intended to form part of the magnificent tomb of Julius II., the plan of which was so imposing that it is said to have induced the Pope to undertake the rebuilding of St. Peter's. Michael Angelo's design was a parallelogram, surmounted by forty statues, and covered with basreliefs and other ornaments. The colossal statue of Moses was to have been placed upon it. The vicissitudes of this monument form one of the most curious chapters in the history of Art. The quarrel of Michael Angelo with the Pope suspended the progress of the work for two years; but on their reconciliation the great sculptor returned to Rome, and continued the work until the death of the Pope, in 1513. It was then suspended during the greater part of the reign of Leo X., and was not fairly resumed until his death. The original design, after all these interruptions, was never executed. Michael Angelo had only completed at his death the statue of Moses, and the two figures supposed to represent Religion and Virtue. These were placed, not in the basilica of St. Peter, as originally intended, but in their present comparatively obscure position at San Pietro in Vincoli. Two of the figures generally called Slaves which were intended to serve as Caryatides of the monument, are now at the Louvre, and the third is in the Boboli gardens at Florence.

Sonnets to this statue.

Many sonnets have been addressed to this statue, the most noted of which are those of Giambattista Zappi and Alfieri.

> "Chi e costui che in si gran pietra scolto
> Siede gigante e le piu illustri e conte
> Opre dell' arte avanza, e ha vive e pronte
> Le labbra, si che le parole ascolto?

"Quest' é Mosè, ben mel dimostra il folto
Onor del mento e'l doppio raggio in fronte:
Quest' é Mosè quando scendea dal monte
E gran parte del nume avea nel volto."

"Who is this rock-hewn hero? Who
Gigantic sits—surpassing human art;
With lips so fresh and speaking too,
That at his voice I seem to start?

"Tis Moses! See his honoured beard,
The rays of heaven upon his brow.
'Tis Moses as he fresh appeared
Lit by his God's reflected glow."

The above are two verses of a sonnet by Zappi.

Vasari's compliments.

Vasari, whose just admiration of the great sculptor is often expressed with an amusing *naïveté*, says that "the sculptor has completed his work in such sort that Moses may be truly affirmed more than ever now to merit his name of the friend of God."

Beyond the equestrian statue of Gatta Melata, in square piers, both on the right and left hand sides of the Moses, are excellent examples of the state of French ornamental art in the last half of the 17th century, from a votive offering erected by Louis XIV. (1643—1713), in fulfilment of a vow of Louis XIII., now in the cathedral of Notre Dame, at Paris.

Pilasters of Louis Quatorze period, from St. Denis, Paris.

This style, generally known as that of "Louis Quatorze," although peculiarly French in its development, appears to have owed its origin to Italy; and Mr. Wornum, whose valuable lectures on ornamental art are of high merit, believes that its origin may be found in the church "del Gesu," at Rome. Speaking of this style, he observes, that in the reign of Louis XIV. gilt stucco work altogether superseded decorative painting, and this absence of colour led to its peculiar characteristic of an infinite play of light and shadow. Exact symmetry and tasteful regularity were despised by the artists of this period; and in the Louis Quatorze style symmetry is not unfrequently systematically avoided. In the palace of Versailles, the great repertory of the ornamental art of this period, little of this bizarre character is to be found. The "Louis Quinze" style, which flourished during that monarch's

The style.

reign (1714 — 1774), is often confounded with that of Louis Quatorze: indeed it is that which is usually understood by the latter term, but unjustly; being characterised by an extravagant development of the worst features of the former period—frittered, capricious, and ungraceful. It is perhaps better known as the "Rococo" style, and may be said to indicate the lowest point to which art has ever descended.

THE COPIES OF THE OLD MASTERS.

Copies of the Old Masters,

Upon the internal walls of the Italian Vestibule, and upon the screen adjoining it, have been hung a very admirable series of one hundred and thirty-two copies on a small scale, of the most celebrated paintings by the Old Masters, culled from the principal picture galleries of Europe.

made by Mr. West. Their value as artistic studies,

These copies have been made in water colours by Mr. West, of London, by whose skilful hand a force and power have been given to them, rivalling those qualities as exhibited in the originals; while, at the same time, great freedom of handling has been preserved, giving to these drawings the air of autograph sketches for the large productions of the Great Masters, rather than of cold transcripts of their finished performances. Much might, of course, be said on the subject of each picture from which a copy has been made; but for the present, at least, we shall confine ourselves to enumerating the artists' names and their subjects, and to pointing out the schools to which they respectively belong—not altogether without the hope that the pen of one whose published works attest her perfect competency for the task, no other than that of Mrs. Jameson, may hereafter be enlisted in the good work of pointing out, in detail, what pleasure or benefit should be derived by the public from the study of so valuable a series.

to be hereafter pointed out in detail, by Mrs. Jameson.

CATALOGUE OF PAINTINGS

IN THE ITALIAN COURT.

1. GADDI OF SIENNA.—"Annunciation," painted upon a gold ground. In the Corridor of the Gallery of the Uffizii, Florence.
Siennese School.

2. SIMONE MEMMI.—"A Saint with an Olive branch and Cross," painted on a gold ground. In the Corridor of the Gallery of the Uffizii, Florence. *Siennese School.*

3. CIMABUE.—"Virgin and Child supported by Angels," painted upon a gold ground. In a Chapel in the Church of Sta. Maria Novella, Florence. *Early Florentine School.*

4. GIOTTO.—"The meeting of Mary and Elizabeth." In the Chapel of the "Arena," at Padua. *Early Florentine School.*

5. FRA ANGELICO DA FIESOLE.—"The Last Judgment." In the Academy at Florence. *Early Florentine School.*

6. MASSACCIO.—"A Miracle of St. Peter." The lower fresco in the Brancacci Chapel of the Church of the Carmine at Florence.
Early Florentine School.

7. FILIPPO LIPPI.—"Casting out a Devil." A Miracle of an Apostle. In a Chapel to the right of the High Altar, in the Church of Sta. Maria Novella, Florence. *Early Florentine School.*

8. DOMENICO GHIRLANDAJO.—"A Legendary Subject." The lowest fresco on the right hand side of the Choir behind the High Altar in the Church of Sta. Maria Novella, Florence.
Early Florentine School.

9. FRA BARTOLOMEO.—"The Deposition." From the Palazzo Pitti, Florence. *Florentine School.*

10. MARIOTTO ALBERTINELLI.—"The Annunciation." From the Academy, Florence. *Florentine School.*

11. ANDREA DEL SARTO.—"La Madonna del Sacco." Painted in fresco in the Cloisters of the Church of the "Annunziata," Florence. *Florentine School.*

12. ANDREA DEL SARTO.—"The Virgin and Child, with St. John and St. Francis." From the Tribune of the Gallery of the Uffizii, Florence. *Florentine School.*

13. RIDOLFO GHIRLANDAJO.—"A Child restored to Life by San Zenobio." From the Gallery of the Uffizii, Florence.
Florentine School.

14. MICHAEL ANGELO.—"Age, Youth, and Infancy." From the Tribune of the Gallery of the Uffizii, Florence.
Florentine School.

15. VASARI.—"Portrait of Lorenzo di Medici." From the Gallery of the Uffizii, Florence. *Florentine School.*

16. JACOPO DA EMPOLI.—"St. Ivo instructing the Youth of Florence." From the Gallery of the Uffizii, Florence.
Late Florentine School.

17. CIGOLI.—An "Ecce Homo." From the Pitti Palace, Florence.
Late Florentine School.

18. CHRISTOFANO ALLORI.—"Judith." From the Pitti Palace, Florence. *Late Florentine School.*

19. CARLO DOLCE.—"The Virgin and Child." From the Pitti Palace, Florence. *Late Florentine School.*

20. ANDREA MANTEGNA.—"Virgin and Child in a Bower of Fruit, with a Knight kneeling." From the Louvre, Paris.
Early Paduan School.

21. ANDREA MANTEGNA.—"The Circumcision." From the Tribune of the Gallery of the Uffizii, Florence. *Early Paduan School.*

22. PERUGINO.—"The Crucifixion." From the Academy, Florence.
School of Urbino.

23. RAFFAELLE.—"The Marriage of St. Joseph and the Virgin." From the Gallery of the Brera, Milan. *School of Urbino.*

24. RAFFAELLE.—"The Madonna del Cardellino;" the Virgin and Child holding a Bird. From the Tribune of the Gallery of the Uffizii, Florence. *School of Urbino.*

25. RAFFAELLE.—"Portrait of the Fornarina." From the Tribune at Florence. *School of Urbino.*

26. RAFFAELLE.—"Leo X. and two Cardinals." From the Pitti Palace, Florence. *School of Urbino.*

27. RAFFAELLE.—"Madonna della Seggiola." From the Pitti Palace, Florence. *School of Urbino.*

28. BAROCCIO.—"The Ascension of the Virgin." From the Gallery of the Uffizii, Florence. *School of Urbino.*

29. GIULIO ROMANO.—"A Holy Family." From the Pitti Palace, Florence. *Roman School.*

30. GAROFOLO.—"The Passion of Christ." In the Gallery at Ferrara.
Ferrarese School.

31. DOSSO DOSSI, of Ferrara.—"St. George." From the Gallery at Ferrara. *Ferrarese School.*

32. BONONI.—"St. Peter released from Prison." From the corridor of the Gallery of the Uffizii, Florence. *Ferrarese School.*

33. LIONARDO DA VINCI.—"The Head of Medusa." From the Gallery of the Uffizii, Florence. *Milanese School.*

34. LIONARDO DA VINCI.—"Modesty and Coquetry." From the Sciarra Palace, Rome. *Milanese School.*

35. LUINI.—"An Angel." From the Gallery of the Brera, Milan. *Milanese School.*

36. LUINI.—"Angels placing the Body of St. Margaret in the Tomb." From the Gallery of the Brera, Milan. *Milanese School.*

37. LORENZO LOTTO.—"The Three Ages of Man." From the Pitti Palace, Florence. *Milanese School.*

38. GIAN BELLINI.—"Virgin and Child." In the Sacristy of the Church of the Frari, at Venice. *Early Venetian School.*

39. CIMA DA CONEGLIANO.—"The Virgin and Child," with Tapestry and Landscape. From the Louvre, Paris. *Early Venetian School.*

40. GIORGIONE.—"Portrait of a Knight of Malta." From the Gallery of the Uffizii, Florence. *Venetian School.*

41. GIORGIONE.—"David with the Head of Goliath." From the Borghese Palace, Rome. *Venetian School.*

42. GIORGIONE.—"La Pastorale." From the Louvre, Paris. *Venetian School.*

43. TITIAN.—"The Pesaro Family kneeling before the Virgin." From the Church of the Frari, at Venice. *Venetian School.*

44. TITIAN.—The "Peter Martyr." From the Church of Sti. Giovannie, Paolo, Venice. *Venetian School.*

45. TITIAN.—"The Vow of the Doge Grimani." From the Ducal Palace, Venice. *Venetian School.*

46. TITIAN.—"The Assumption of the Virgin." From the Academy of Fine Arts, Venice. *Venetian School.*

47. TITIAN.—"Portrait of Pope Paul III." From the Royal Gallery at Turin. *Venetian School.*

48. TITIAN.—The "Venus." From the Tribune at Florence. *Venetian School.*

49. TITIAN.—The "Flora." From the Gallery of the Uffizii, Florence. *Venetian School.*

50. TITIAN.—"La Bellezza." From the Pitti Palace, Florence. *Venetian School.*

51. TITIAN.—"The Portrait of Pietro Aretino." From the Pitti Palace, Florence. *Venetian School.*

52. TITIAN.—"Portrait of Charles the Fifth." From the Pitti Palace, Florence. *Venetian School.*

53. TITIAN.—"The Magdalen." From the Durazzo Palace, Genoa. *Venetian School.*

54. TITIAN—"The Entombment of our Lord." From the Louvre, Paris. *Venetian School.*

55. SEBASTIAN DEL PIOMBO.—"A Portrait." From the Gallery of the Uffizii, Florence. *Venetian School.*

56. PALMA VECCHIO.—"The Adoration of the Shepherds." From the Louvre, Paris. *Venetian School.*

57. BONIFAZIO.—"The Finding of Moses." From the Gallery of the Brera, at Milan. *Venetian School.*

58. ANDREA CORDELLE AGI.—"The Virgin and Child, St. John, and Elizabeth." From the Academy of Fine Arts, Venice. *Venetian School.*

59. TINTORETTO.—"The Miracle of St. Mark." From the Academy of Fine Arts, Venice. *Venetian School.*

60. PAUL VERONESE.—"The Doge received by Venice after the Battle of Lepanto." Over the throne in the small council-chamber of the Ducal Palace, Venice. *Venetian School.*

61. PAUL VERONESE.—"The Rape of Europa." From the Ducal Palace, Venice. *Venetian School.*

62. PAUL VERONESE.—"Age and Beauty." From a ceiling in the Ducal Palace, Venice. *Venetian School.*

63. ALESSANDRO VERATORI.—"Portrait of Lucretia." From the Gallery of the Uffizii, Florence. *Venetian School.*

64. CORREGGIO.—"The Marriage of St. Catherine." From the Louvre, Paris. *School of Parma.*

65. CORREGGIO.—"Jupiter and Antiope." From the Louvre, Paris. *School of Parma.*

66. CORREGGIO.—The "Magdalen." In the possession of Stirling Crawford, Esq. *School of Parma.*

67. CORREGGIO.—"Virgin and Child." From the Tribune of the Gallery of the Uffizii, Florence. *School of Parma.*

68. LANFRANCO.—"The Vision of a Saint—Christ appearing in Clouds supported by Angels." From the Pitti Palace, Florence. *School of Parma.*

69. FRANCIA.—"The Virgin and Child." From the Borghese Palace, Rome. *Early Bolognese School.*

70. LUDOVICO CARACCI.—"The Virgin and Child." From the Academy, Bologna. *Bolognese School.*

71. ANNIBALE CARACCI.—"Nymph and Bacchus." From the Tribune of the Gallery of the Uffizii, Florence. *Bolognese School.*

72. ANNIBALE CARACCI.—"Christ and the Woman of Samaria." From the Gallery of the Brera, Milan. *Bolognese School.*

73. ANNIBALE CARACCI.—"The Virgin and Child." From the Capitol, Rome. *Bolognese School.*

74. GUIDO.—"The Rape of Dejanira." From the Louvre, Paris. *Bolognese School.*

75. GUIDO.—"David with the Head of Goliath." From the Louvre, Paris. *Bolognese School.*

76. GUIDO.—"The Massacre of the Innocents." From the Academy, Bologna. *Bolognese School.*

77. DOMENICHINO.—"The Communion of St. Jerome." In the Vatican, Rome. *Bolognese School.*

78. DOMENICHINO.—"Portrait of a Cardinal." From the Tribune of the Gallery of the Uffizii, Florence. *Bolognese School.*

79. GUERCINO.—"The Persian Sibyl." From the Capitol, Rome. *Bolognese School.*

80. SASSO FERRATO.—"The Virgin." From the Gallery of the Uffizii, Florence. *Bolognese School.*

81. CARRAVAGGIO.—"The Entombment of Our Saviour." From the Vatican, Rome. *School of the Naturalisti.*

82. CARRAVAGGIO.—"A Knight in armour, attended by his Page." From the Louvre, Paris. *School of the Naturalisti.*

83. BERNARDO STROZZI.—"Il Prête Genovese;" Portrait of a Cardinal, called Il Cappucino: one of the Family. From the Durazzo Palace, at Genoa. *School of the Naturalisti.*

84. VAN EYCK.—"The Virgin and Child." From the celebrated picture in the Gallery at Bruges. *Early Flemish School.*

85. HANS HEMLING.—An "ex voto" Portrait of the *Donors* kneeling at Prayers; Morning, Landscape. From the Cathedral at Bruges. *Early Flemish School.*

86. HOLBEIN.—"Portrait of Erasmus." From the Louvre, Paris. *Flemish School.*

87. RUBENS.—"The Flight into Egypt." From the Louvre, Paris. *Flemish School.*

88. RUBENS.—"A Tournament." From the Louvre, Paris. *Flemish School.*

89. RUBENS.—"The Virgin attended by Angels." From the Louvre, Paris. *Flemish School.*

90. RUBENS.—"Mars and Venus." From Genoa. *Flemish School.*

91. RUBENS.—"St. Ignatius casting out a Devil." From the Church of the Jesuits, at Genoa. *Flemish School.*

92. RUBENS.—"A Landscape." From the Pitti Palace, Florence. *Flemish School.*

93. RUBENS.—"The Descent from the Cross." From the Cathedral at Antwerp. *Flemish School.*

94. VAN DYCK.—"Portrait of the Marquis Brignole, on Horseback." From the Brignole Palace, Genoa. *Flemish School.*

95. VAN DYCK.—"Portrait of a Member of the Brignole Family in a Black Dress." From the Brignole Palace, Genoa. *Flemish School.*

96. VAN DYCK.—"Portrait of the Marchioness Brignole." From the Brignole Palace, Genoa. *Flemish School.*

97. VAN DYCK.—"Portraits of a Lady and her Daughter, members of the Brignole Family." From the Brignole Palace, Genoa. *Flemish School.*

98. VAN DYCK.—"Portraits of a Father and Son." From the Brignole Palace, Genoa. *Flemish School.*

99. VAN DYCK.—"Portrait of a Boy in White Satin, with a Parrot, Monkey, and Fruit." From the Durazzo Palace, Genoa. *Flemish School.*

100. VAN DYCK.—"Portraits of Three Children of a Noble Family." From the Durazzo Palace, Genoa. *Flemish School.*

101. VAN DYCK.—"Portraits of a Lady and two Children." From the Durazzo Palace, Genoa. *Flemish School.*

102. VAN DYCK.—"Portrait of Count Thomas of Savoy, on Horseback." From the Royal Gallery at Turin. *Flemish School.*

103. VAN DYCK.—"The Virgin and Child." From the Royal Gallery at Turin. *Flemish School.*

104. VAN DYCK.—"Portraits of the Children of Charles I." From the Royal Gallery at Turin. *Flemish School.*

105. VAN DYCK.—"The Holy Family." From the Royal Gallery at Turin. *Flemish School.*

106. VAN DYCK.—"The Virgin and Child, with two kneeling figures." From the Louvre, Paris. *Flemish School.*

107. VAN DYCK.—"Portraits of a Lady and her Daughter." From the Louvre, Paris. *Flemish School.*

108. VAN DYCK.—"Charles I., with his Horse and Attendant." From the Louvre, Paris. *Flemish School.*

109. VAN DYCK.—"Portrait of a Gentleman and Child." From the Louvre, Paris. *Flemish School.*

110. VAN DYCK.—"Portraits of Prince Rupert and his Brother." From the Louvre, Paris. *Flemish School.*

111. VAN DYCK.—"Portrait of Cardinal Bentivoglio." From the Pitti Palace, Florence. *Flemish School.*

112. VAN DYCK.—"Portrait of Charles I., on Horseback." At Hampton Court, England. *Flemish School.*

113. TENIERS.—A "Bamboccio;" comic scene. *Flemish School.*

114. SNEYDERS.—"The Chase." From the Louvre, Paris. *Flemish School.*

115. REMBRANDT.—"Tobit and the Angel." From the Louvre, Paris. *Dutch School.*

116. REMBRANDT.—"A Holy Family." Interior. From the Louvre Paris. *Dutch School.*

117. REMBRANDT.—"Portrait of a Senator." In the Possession of the Count Portalis, at Paris. *Dutch School.*

118. TERBURGH.—"A Trooper offering Money to a Woman." From the Louvre, Paris. *Dutch School.*

119. OSTADE.—"A Notary Public." From the Louvre, Paris. *Dutch School.*

120. VAN DER HELST.—"A Burgo-Master." From the Louvre, Paris. *Dutch School.*

121. METZU.—"A Cavalier and Lady." From the Louvre, Paris. *Dutch School.*

122. DE HOOGE.—An Interior. "Lady with Cards, and a Cavalier." From the Louvre, Paris. *Dutch School.*

123. JAN STEEN.—"A Fiddler playing, with Peasants listening, seated at a Table." From the Gallery of the Uffizii, Florence. *Dutch School.*

124. NICHOLAS POUSSIN.—"The Finding of Moses." From the Louvre, Paris. *French School.*

125. PHILLIP DE CHAMPAGNE.—"Cardinal Richelieu." From the Louvre, Paris. *French School.*

126. LE SUEUR.—"The Vision of St. Bruno." From the Louvre, Paris.

127. WATTEAU.—"Voyage to the Island of Love." From the Louvre, Paris.

128. GIUSEPPE RIBERA.—"The Adoration of the Shepherds." From the Louvre, Paris. *Spanish School.*

129. VELASQUEZ.—"A Monk Sleeping." From the Gallery of the Brera, Milan. *Spanish School.*

130. MURILLO.—"The Virgin of Immaculate Conception." From the Louvre, Paris. *Spanish School.*

131. MURILLO.—"A Spanish Peasant Boy." From the Louvre, Paris. *Spanish School.*

132. MURILLO.—"The Virgin and Child," known as the "Napkin" Picture. From Seville. *Spanish School.*

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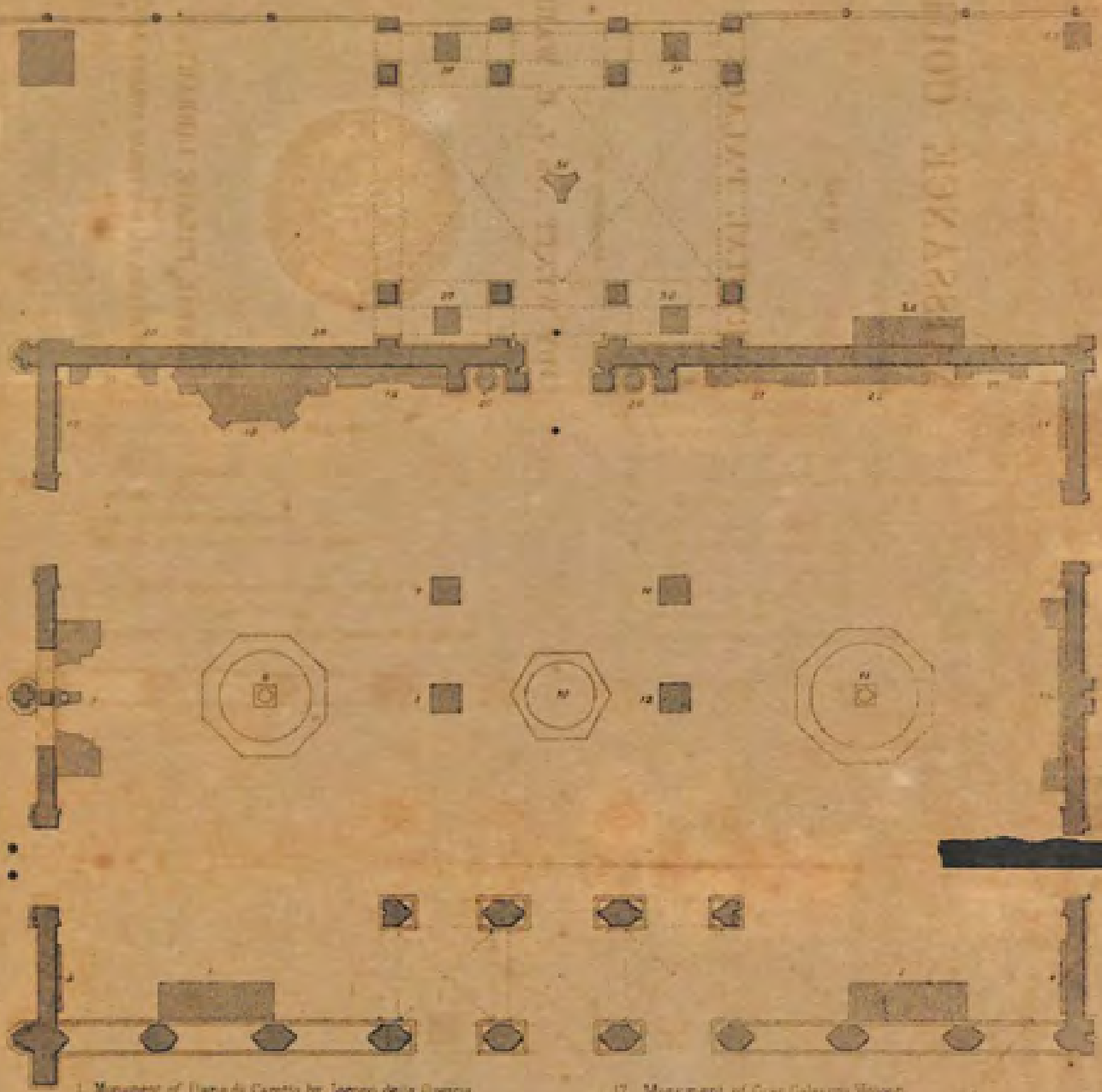
RENAISSANCE COURT



1. Monument of Dama di Caretto by Jacopo della Quercia
2. Do Roberto Leglendre
3. Door from S Maclou Rouen by Jean Gonjon
4. Do Do Do
5. Window from the Certosa near Pavia
6. Well from Ducal Palace Venice
7. Inspruck Figure
8. S John by Donatello
10. Vase Fountain from Chateau de Gaillon
11. Inspruck Figure
12. David by Donatello
14. Well from Ducal Palace Venice
15. Door of Rapistry Florence by Ghiberti
16. Do from S Maclou Rouen by Jean Gonjon
17. Monument of Gran Galeazzo Visconti
18. Ourlenarde Doors
19. Pilasters from the Entrance to the Certosa
20 21. Caryatides by Jean Gonjon
21. Alter of Chapter House of Certosa
22. Sacrarium of High Alter of do
23. Composition
24. Door from S Maclou Rouen by Jean Gonjon
25. Monument of San Teodoro Genoa
26. Monument from Genoa
27. Virtue by Germain Pilon
28. do do
29. do do
30. do do
31. Graces by do
32. Monument of Bernard von Gablenz
33. Column from Hotel de la Trémouille Paris

THE

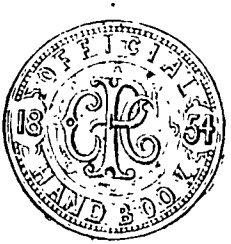
RENAISSANCE COURT

IN THE

CRYSTAL PALACE.

DESCRIBED BY

M. DIGBY WYATT AND J. B. WARING.



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CONTENTS.

	PAGE
GENERAL REMARKS	7
HISTORY OF THE RENAISSANCE STYLES	15
FRANCE	19
SPAIN	21
GERMANY	22
ENGLAND	24
SECTIONAL—STYLES	25
POLYCHROMATIC DECORATION	28
EXTERIOR OF THE COURTS FACING THE NAVE	33
ENTRANCE LOGGIA	41
INTERIOR OF THE COURT	43
SIDE NEAREST THE CENTRAL TRANSEPT	71
GARDEN-GALLERY	88
ELIZABETHAN COURT	97
RENAISSANCE MONUMENTS IN THE COURT OF CHRISTIAN ART	103

NOTICE.

The Renaissance Courts have been designed and arranged by Mr. M. Digby Wyatt; principal superintendent, Mr. Charles Fowler, Junr.; principal draughtsman, Mr. Robert Dudley.

The entire Bourgtheroulde Arcade has been executed by M. Desachy of Paris, by whom and by Signor Pierotti of Milan, the principal casts have been supplied.

The Fountains in Terra Cotta are by Mr. Blashfield of London.

The Pavement of the Loggia is by the London Marble Working Company.

The Painting has been designed by Mr. Wyatt; the Upper Frieze being executed by Mr. Beensen; and the Arcade by Mr. Pantaenius of London. The Bronzing has been done by M. Loget of Paris, in the employ of M. Desachy. The Boys in the Ceiling of the Loggia are by Mr. Gow of London; the Portraits in the Lunettes by Mr. F. Smallfield of London, by whom also is the beautiful Painted Ceiling of the Gallery,

from an elaborate drawing from the original at Perugia, by Mr. Wyatt.

The construction of the Elizabethan Court was intrusted to Mr. Cundy, by whom also are the Monuments; and the whole of its painted decorations have been executed with great care and ability by Mr. Coulton of London.

Superintendent for Mr. Wyatt in this Court—Mr. Thomas Hayes.

THE RENAISSANCE COURT.

GENERAL REMARKS.

Origin of the style.

During the fifteenth century, a period remarkable for its great discoveries and names, there arose in Italy a style of art containing new and important elements, practised by artists of uncommon genius, who formed a school, holding a distinct and proud position, between the decay of Gothic, and the complete adoption of Antique art.

Its name.

To this school of art the name of "Renaissance," or Revival, has been given, in allusion to its adaptation of the antique; and with some justice, since an admiration of and return to the examples of old Roman art, characterises in a greater or less degree, almost all works both in literature and art during the fifteenth century. But another sentiment reigned in the minds of the great artists of those days, and is especially seen in the works of the sculptors, viz., an earnest and discriminating love of nature, and we venture to assert that at no epoch in the history of art is a finer or fresher perception of its most available features evinced.

Its leading sentiments—the Antique —and Nature.

The last the basis of the early style

The love of nature, with the first great Renaissance artists, became a passion, and was *the* basis of their style. It is this which gives such a wonderful charm to the works of that illustrious triad, Ghiberti, Donatello, and Luca della Robbia, who, imbued with the true spirit of the antique and an unusual sense of the beautiful, ennobled all, even the commonest subjects, which came

from their hands. We are the more desirous that this should be well understood, since it is a fact too often lost sight of, and the "Renaissance" implies not the revival of antique art only, but the return to that great school which nature keeps ever open to us. Vasari, in his introduction to the second part of his biographies, ably points out this fact; and we think that the more closely the earlier works of this period are studied, the more will the truth of his criticism be admitted.

as pointed out by Vasari.

Condition of Italy when the reform took place.

Italy, the country where this "reform" took place, would seem, judging from its history, to have been in a state little favourable to the arts of peace. During the whole of the fifteenth century, it was devastated by civil and foreign wars, in which treason and deceit did everything and valour but little; yet, in spite of these troubles, commerce was extended and luxury increased. The sciences commenced a course full of promise for the future: public libraries were founded, theatres opened, and the newly-discovered arts of printing and engraving diffused more widely the best works of ancient and modern times. We should not be doing justice to the Italians, however, if we omitted to mention the influence on this advance, which was exercised by the princely families of Italy. At Florence, science, literature, and art received noble and constant encouragement from Cosmo de' Medici (pater patriæ) and his son Lorenzo the Magnificent. The same praise is due to the Malatestas, Lords of Rimini; Alfonso of Aragon, at Naples; the Gonzagas, at Mantua; the Montefeltros, at Urbino; the Sforzas, at Milan; the Estés, at Ferrara, and many other noble families, whose patronage and love of the arts is the one great redeeming feature of a history otherwise but little honourable.

Influence of the noble families.

Contrast between their turbulence and the artists' tranquillity.

Under the protection of these powerful families flourished the greatest artists of the period, and nothing affords a more striking contrast than the intrigues, violence, paltry ambition, and restless excitement, which we find in the history of the former, when compared with the quiet lives of the latter, characterised by an extraordinary abstraction from the busy world, a thorough devotion to art, and a homely sociability,

full of good feeling, and enlivened by the simplest pleasures.

We have no hesitation in giving the sculptors of the fifteenth century the place of honour. It was essentially a sculpturesque period, just as the triumph of painting characterises the sixteenth century as the pictorial period. The period when sculpture triumphed.

The art of sculpture we now find entirely freed from the timidity of inexperience, and Donatello is as incomparable for his success in low relief, as Ghiberti is for his subjects in high relief. Count Cicognara says in his well-known "Storia della Scultura," "that this period is distinguished by a better knowledge of the human form, a more general imitation of antique models, a wider range of observation on the capabilities of imitation, and the expressions of the passions, a knowledge of anatomy which gave motion to the limbs, and a knowledge of perspective which gave reality to the buildings represented." How and

The artist held his place modestly, working for the sake of art and the love of truth; whilst in his productions he sought, not to astonish by his skill or science, but to infuse into others that love of nature and the antique which inspired himself. Why.

Yet even in the fifteenth century we may distinguish two epochs, the earliest being characterised by a more distinct imitation of nature than had been previously practised, and the latter, which dates from the end of the century, by a more decided adoption of antique forms and ornament. Thus it is possible to trace, step by step, the gradations which led from the early Renaissance style to that adopted by the Italian artists of the sixteenth century; a change in which the influence of Squarcione as a teacher, and of Mantegna, the great Paduan artist, has, we think, never been sufficiently considered. Two epochs in the fifteenth century at Florence, and Padua.

Although it was through the Renaissance artists of the fifteenth century alone that these two principles—of the direct imitation of nature, and of the revival of the antique—became of universal application in Italy; it would be unjust to pass over the merits of those artists by whom, at a much earlier period, and in exceptional cases, the propriety of their adoption had been vindi- Illustrations through Nicola Pisano.

cated, both by precept and example. The chief of these masters was the great Nicola Pisano, whose study of the valuable remains of antiquity, first collected in the Campo Santo at Pisa, gave an extraordinary impetus to the arts of design at the commencement of the thirteenth

Premonitory symptoms of the movement in Italy.

Nicola Pisano.

century. We consider it of great importance to a right apprehension of Renaissance Art to recognise clearly what was effected by Nicola Pisano, and we have, therefore, collected several illustrations bearing on the point.

Our first is a representation of Silenus with a Faun, taken from the Baptistery at Pisa.

In it we recognise the closest possible adherence to

The Antique.

the antique, which, for the sake of comparison, we have also engraved.

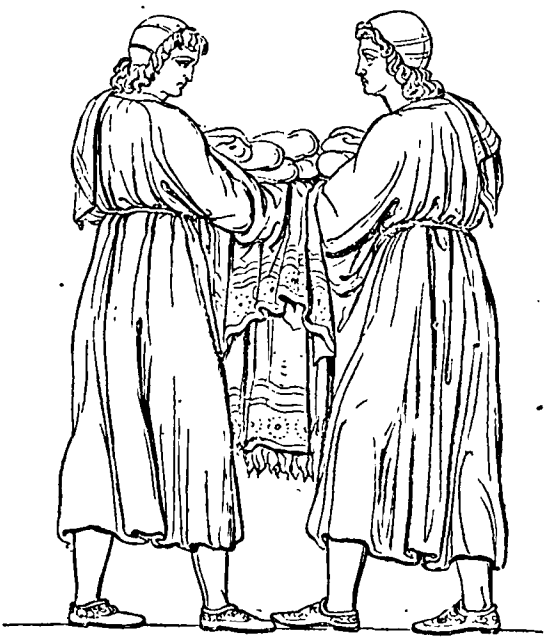
In the Pisan sculptor's complicated draperies, hiding the natural action of the figure, and avoidance of the

Direct imitation

nude, which when partially exhibited in the hands and feet, is drawn with good sentiment, but in bad proportion, we trace the imperfect knowledge of the imitator, when contrasted with the masterly arrangement of his original. Led on, however, no doubt by a sense of his own deficiencies, we soon find Pisano studying at that same source of light, by the rays reflected from which the antique had been originally illumined.

of the antique faulty.

From nature and the every day life of Italy, we see



Acolytes, from the tomb of St. Domenic at Bologna, by Nicola Pisano.

that our two next illustrations have been derived; and we cannot but admire in them an ease, grace, and correctness of proportion, altogether wanting in his direct imitation of the antique.

Imitation of Nature much better.

His most remarkable manner, however, and the one upon which the Renaissance style of Donatello and Mantegna was subsequently formed, is that in which his imitation of the antique is freely interwoven with his own studies from nature. This we find agreeably shown in his

Combination of the two.

The Visitation.—Part of a bas-relief in the pulpit of the Cathedral at Sienna, by Nicola Pisano.

celebrated bas-relief of the Worship of the Magi, from the pulpit at Pisa, in which the graceful and "naif" action of the child, and foremost king, are curiously contrasted with the conventional horses, and the cold antique heads of the Virgin and St. Joseph. In an extraordinary number of works, for the production of a single artist, we find the great principles of the Renaissance dominant; and over the minds of his great son, Giovanni, and descendants Andrea and Nino, Nicola exercised a powerful influence; yet not, however, of sufficient strength to counteract the Gothic sentimental element, which, made fashionable by the French and

The influence of Nicola—in abeyance until the beginning of the fifteenth century.

Germans, retarded for many years the development of the revived antique style in Italy.

Combination of talent in Renaissance artists.

A remarkable feature in the Renaissance artists was their combination of the talents of sculptor and architect, executant and designer; from which cause, figures, foliage, and conventional ornament were so happily blended with mouldings and other structural forms, as to convey the

idea that the whole sprang to life in one perfect form, in the mind of the artist.

The Renaissance style vindicated,

The Renaissance style has of late years been the subject of violent abuse amongst a large section of writers on art; since its conditions as regards the reproduction of ancient forms fail to satisfy the classical purist; and in the enthusiasm excited by the revival of the Romanesque and Medieval styles, the Renaissance of the antique has been branded among the more prejudiced admirers of the two former, as something "pestilent." With such one-sided appreciations of art we have no sympathy, nor can we do otherwise than regret the intemperate advocacy of such partial perceptions. In all art there is some beauty, and that particular development of it which engaged the

from its opponents.

whole souls of such immortal men as Ghiberti, Donatello, Brunelleschi, and their celebrated contemporaries, is likely to exhibit a more than ordinary share of beauty, and to present no slight claims upon our respect. Instead of opposing one style against another, and of indulging our pugnacity in its defence, we would rather desire the peculiar merit of each to be studied and appreciated, being satisfied that the power of the artist has in all ages extended with the range of his sympathies, and the largeness of his perceptions.

Opportunity now for the first time afforded for its study in this country.

Until the opening of the Crystal Palace, the Renaissance styles of the Continent could have been known but to few, since their monuments were accessible to the traveller only, and, in this country at least, had been very poorly illustrated, whilst that style which prevailed in England from the decline of Gothic to the adoption of Italian architecture, bears but a remote resemblance to them. It was easy then to decry what was generally unknown, but now the best possible refutation is to be found in the monuments and sculpture of this Court, which we are satisfied will repay minute study; and few will examine the subjects it contains without a deep and increasing admiration at the grace of their design, the extreme delicacy of their execution, and the chastened fancy, and lively perception of the beautiful which they display.

Importance of its history.

Adhering to the precedent we have laid down for ourselves in describing other courts of the building, we shall preface our remarks on monuments in detail, by a few brief notices of the *history* of the styles in general, and their leading artistic features. We commence therefore with the

HISTORY OF THE RENAISSANCE STYLES.

Origin of Renaissance Sculpture in Italy in the fifteenth century.

About the latter part of the fourteenth century, the Gothic style of sculpture, which had penetrated widely into Italy, diverting attention from the scope of the original movement of Nicola Pisano, and had found favour in the eyes of Giotto, Orcagna, Andrea Pisano, and other artists, disappeared almost entirely before the more direct imitation of nature and the antique, mainly intro-

duced by Jacopo della Quercia (1374-1424), whose career may be regarded as a turning-point in the history of Italian art, since he was, if not the first, at least one of the first sculptors whose works confer so great a lustre on the fifteenth century. This distinguished artist was, however, surpassed by one of his immediate followers, Lorenzo Ghiberti (1378-1455), whose works are characterised by a judicious imitation of nature, and a wonderful sense of the beautiful. At the same time, Donatello (1383-1466) imparted new life and vigour to art, qualities which, in spite of all their beauty, were not unfrequently wanting in the compositions of Ghiberti; and the best points of both these artists were happily united in the person of Luca della Robbia, who, during his long life, (1400-1480) executed an infinity of works, the ornamental details of which were carried out in a style of the freest and most graceful analogy with the antique. Filippo Brunelleschi (1375-1444), the great reviver of antique architecture, combined the talents of the sculptor and architect; the former being evinced by his trial piece for the bronze gates, gained by Ghiberti, and his crucifix in the Duomo at Florence,—the latter by his magnificent work at the same Cathedral. At the close of the century, ornamental sculpture had attained to great perfection in Tuscany, and the names of Mino da Fiesole (d. 1486), the greatest of the school of the Fiesolani, Benedetto da Maiano (1444-1498), and Bernardo Rossellini (d. 1490), bring to mind the exquisite monuments which abound in the churches of Florence, and other towns of the Grand Duchy. These artists excelled alike in wood, in stone, and in marble, their productions being only surpassed by those of Andrea Contucci, or Andrea del Monte Sansovino (1460-1529), whose works in ornamental sculpture at Orvieto, and in the church of Sta. Maria del Popolo at Rome, leave nothing to be imagined more perfect.

Great masters of the Tuscan School.

We engrave a charming specimen of a Virgin and child by Benedetto da Maiano, from the Strozzi Chapel, in the church of Santa Maria Novella at Florence, in which that peculiar sweetness characteristic of these early masters of that city, and of Fiesole, is carried to the very verge of affectation, and yet hovers so tenderly upon

the boundary, that it is impossible not to be captivated by its graces.

Virgin and Child, by Benedetto da Maiano.

Other notable sculptors of this Tuscan school were Andrea Verrocchio (1432-1488); Desiderio da Settignano (1453); Nanni d'Antonio di Banco, (d. 1430); and Matteo Civitali, of Lucca, (1435-1501).

In northern Italy, Renaissance art appeared a little later, and not without an impulse from the Tuscan school. The first great names which call for notice are those of the Lombardi, and Alex. Leopardi, who adorned Venice with some of its chief monuments, between the years 1450-1510. They were followed by Riccio, Bernardo, and Domenico di Mantua, and other lesser sculptors, whose glories were all eclipsed by the great Jacopo Sansovino, who belongs, however, rather to the Italian school of the sixteenth century.

At Milan, the important works of the Duomo, and the Certosa, near Pavia, created a truly remarkable school of Western Lombardy.

art, among the most celebrated artists of which may be noted, Fusina (1490), Solari, Amadeo, and Sacchi. The sculptor's talent had long been traditional in that vicinity, and these artists were worthy descendants and representatives of the "Maestri Comaschi," or Freemasons of Como, by whom were raised some of the finest works of the middle ages. Of all the Lombard cinquecento artists, however, our admiration must be reserved for Agostino Busti, better known as Bambaja, whose exquisite works in arabesque, at the Certosa, must ever remain marvels of execution.

Rome, and

At Rome the opulence of the princes, and the great works undertaken by the successive Pontiffs, attracted to that city the highest procurable ability from Florence and other parts of Italy; while it was at the same time regarded, on account of the treasures of ancient art it yet possessed, as the great school in which correct architectural principles could alone be acquired. It can, however, hardly be said that any Roman school of Renaissance sculpture existed.

Naples.

At Naples are to be found various works by Andrea Ciccione (1414), and Antonio Bamboccio. Guglielmo Monaco also ornamented the city with some remarkable works; but the greatest name is that of Angelo Aniello Fiore, who died about the year 1500, and who executed several beautiful monuments in the church of San Domenico Maggiore.

The Tuscan school the greatest.

It will be observed that the greatest names in celebrity and number are those of the Tuscan school, and we may consider Florence to have been the principal seat of the early Renaissance style, from whence it extended throughout Italy, and was in general use there nearly a century before its adoption by other countries.

Renaissance Architecture

Although the sculpture of the Renaissance period preeminently attracts our notice, yet a change fraught with even more important results was proceeding in Architecture, and when Gothic was still flourishing in England; before the chapels of St. George, at Windsor, or of King's College, Cambridge, were even commenced, the great Filippo Brunelleschi had executed the magnificent dome of

In Tuscany,

the Cathedral of Florence (1420), perhaps the noblest in the world, and had built the churches of San Lorenzo

and Santo Spirito at Florence, in a style, the simplicity and purity of which evince his deep study and sound appreciation of that antique art which he had so enthusiastically admired at Rome. Nor were pupils worthy of the master wanting. Michelozzo Michelozzi (d. 1470) designed several noble palaces at Florence and Milan, and the Strozzi palace, commenced by Antonio Pollaiuolo (surnamed Cronaca, on account of the marvellous stories he was wont to relate of the magnificence of the ancient Romans, whose monuments he carefully studied on the spot in the year 1489), is a fine example of the palatial architecture of Florence. Leon Batista Alberti (1398-1472) besides his very perfect designs executed at Florence, Rimini, and Mantua, wrote a work "De Re Ædificatoria," which still continues to be a text-book.

Lombardy,

In Lombardy, at a somewhat later period, architecture received a fresh impulse, and the numerous works of the Lombardi (1457-1485), Scarpagnino, Bartollomeo Buono, and others, at Venice, the Certosa at Pavia by Ambrogio Fossone, and the Sala del Consiglio at Verona by Fra Giocondo (1490), exhibit other phases of architecture founded on antique models.

and the Duchy of Urbino.

The little duchy of Urbino produced the last great architect of this century, and the name of Donato Lazzari, better known as Bramante (1444-1514), is immortalised as the first architect employed on the great dome of St. Peter's, and as the founder of the great Roman school.

FRANCE.

The Renaissance style of France derived from Italy, about A.D. 1500,

The wars undertaken by Charles VIII. (1483-1498), and Louis XII. (1495-1515) in Italy, afforded those monarchs an opportunity of admiring the advance of Renaissance art in that land, and by them it seems to have been introduced into France; its established adoption being completed under the encouragement of Francis I. (1515-1547).

but existed partially at an earlier date.

Somewhat before any of these dates, its influence may be traced in the illuminated miniatures, but its introduction into architecture is only visible at the close of the fifteenth and commencement of the sixteenth century,

and even then in combination with many Gothic features, and contemporaneously with the use of the Gothic style, as it was then practised.

Earliest examples (as applied to secular purposes);

One of the first and most important examples of the Renaissance was the Château de Gaillon, built for Cardinal d'Amboise by Fra Giocondo, the Veronese architect (1500-1510), the remains of which are preserved in the court of the Palais des Beaux Arts at Paris. Other examples, of a slightly earlier date perhaps, in which the Gothic and Renaissance are combined, may be cited in the town-halls of Arras and St. Quentin, and the Hôtel de la Tremouille (now pulled down, but fragments preserved) at Paris. By Giocondo was built also the bridge of Notre Dame at Paris (1499-1507).

subsequent specimens;

Other beautiful examples of the Renaissance style in France are the Palais de Justice at Dijon, begun in 1510; the Manoir d'Ango at Varengeville, near Dieppe, commenced in 1525, and the Château of the Counts of Dunois at Chateaudun, in both of which Gothic features are freely retained; the gallery of the Château Bourgtheroulde at Rouen (after 1520); the Ducal Palace at Nancy; the house of Agnes Sorel at Orleans; the picturesque Château de Chenonceaux; the entrance to the Château of Nantouillet (after 1527); the splendid Château de Chambord (after 1523); the great staircase of the Château of Blois; the old portions of the Château de Fontainebleau; the Château d'Ecouen, by Jean Bullant (after 1540); the western façade of the court of the Louvre, by Pierre Lescot, a noble work begun in the year 1541; the Château de Madrid, built by the same architect for Francis I.; and a great number of other palatial or civic buildings in the same style, usually known as that of "François premier" scattered throughout the country.

and latest monuments.

The Château d'Anet, built by Philibert Delorme for Diana of Poitiers, is the last of this class, the transition of which into a somewhat larger style of Italian architecture, is marked by the portion of the Tuileries commenced in 1564. The beautiful Hôtel de Ville at Paris commenced in the year .1549, from the designs of Domenico Boccardo, or di Cortona, an Italian, is nevertheless quite in the style of the best French renaissance.

For church architecture the Gothic style was still very generally used, and its application to that purpose not speedily given up;—the Cathedral of Brou, in Burgundy, having been built between the years 1511-1531, and that of Orleans commenced so late as the year 1601. One of the earliest and best examples of such a change is to be seen in the well-known Church of St. Eustache, at Paris, commenced in 1532. Among other examples may be noticed the fine façade of St. Michael at Dijon, S. Clotilde in Andelys, beautiful portions of the cathedral at Tours, and the churches of Gisors and Argentan. Its ecclesiastical application,

Works of ornamental architecture are numerous: among the best are the elegant fountain Delille, in Clermont (1511); the tomb of Louis XII. (after 1520); those of Cardinal d'Amboise and the Duke de Brézé, at Rouen; of Réné, Duke of Lorraine, at Nancy, of Francis I. (1550), &c. and ornamental.

Still more in France than in Italy did sculpture and architecture precede the art of painting. The greatest sculptors were Jean Juste, of Tours, Pierre Bontemps, Jean Goujon, Jean Cousin, Germain Pilon, and Barthélémy Prieur. Paul Pontius Trebatti was a Florentine. Leonard Limousin and Jean Courtois were celebrated as enamellers and glass painters, in which latter branch of art the name of Cousin stands pre-eminent; and Bernard de Palissy, the celebrated worker in porcelain, was of unrivalled excellence, whilst the names of Pierre de Valence, Jean Bullant, Pierre Lescot, and Philibert Delorme worthily represent the architectural ability of the day. Nor should we forget to mention the names of Janet and the Clouets, whose portraits are distinguished by great fidelity and delicacy of execution. Names of the principal artists in all departments.

SPAIN.

In Spain, the Renaissance style was even more speedily adopted and more richly carried out than in France, being introduced during the reign of Isabella the Catholic (1474-1504), and established under Charles V. (1517-1558). Want of space prevents our enumerating more than a few of the chief monuments which that country possesses. The Renaissance style in Spain introduced under Ferdinand and Isabella;

principal monuments,

The Hospital of the Santa-Cruz, at Toledo (1504-1514) shows it in full possession of the field. Other fine examples of its progress are, the "Cimborio," or Dome of Burgos Cathedral, finished in 1567, but in an early style; San Juan de la Penitencia, Toledo (1511); the Alcazar, Toledo (façade 1548); the Town Hall and Casa Zaporta, Zaragossa (1551 and 1560); the beautiful Town Hall of Seville (1559); and the Palace of Charles V., at Granada, which, built during the last half of the sixteenth century, forms a transition-point between the Renaissance and the severe style of Herrera (close of the sixteenth century).

and artists.

An inconceivable number of minor monuments, such as sepulchral tombs, doorways, staircases, &c., are to be found throughout the country, executed by the best artists of the time, among whom are to be noted, Pedro Gumiel (1492); Enrique Egas (1494); the celebrated Alonzo Berruguete (1500); Alonzo Covarubbias (1512); Felipe Vigarny or Borgogna, Diego Siloe (1525); and Juan de Herrera (1570-1590), by whom the modern Italian style was introduced.

GERMANY.

The Renaissance style of Germany and the Netherlands.

In Germany and the Netherlands the Renaissance style penetrated at a somewhat late period.

Principal monuments of Germany.

In the first-named country the earliest and best examples are the Belvidere on the Hradschin, at Prague, built by Ferdinand I. (1558-1564), and the east side of the court of Heidelberg Castle (Otto Heinrichsbau, 1556-1559). Another portion of the castle (Friedrichsbau, 1601-1607); the curious building called the Martinsburg, at Mayence; the portico of the Town Hall, Cologne (1569-1571); the Town Hall of Augsburg (1615-1618); and the contemporary Town Hall of Nuremberg.

Influence of Nuremburg and Augsburg,

It was mainly through the influence exerted by the rich burghers of the two last-named cities that the Renaissance style became naturalised in Germany. The successful imitations of Milanese armour which began to be produced at Augsburg during the latter portion of the fifteenth century, no doubt assisted in giving a taste for forms of ornament based on the Antique. The influence

of Italy on the German painters, through Hemling, and Roger of Bruges, had already made itself perceptible; and the way was admirably paved for the advent of those great masters Albert Durer and Peter Vischer, in whose productions we can never fail to recognise the struggle between the *crinkled* conventionalities of German Gothic, and that free and child-like imitation of nature which gave such bloom and freshness to the early works of the Renaissance period.

The fashion, once set, spread with extraordinary rapidity, affecting, not buildings only, but the design of every object of furniture or decoration. In metal-work, stove plates, wood and ivory carving, book illustration, &c., a rapid and highly interesting change of form took place; and the designs of the Italian masters were very successfully imitated for trading purposes at the great manufacturing centres of Germany, and, ultimately, of Flanders. A race of artists of great talent arose, whose energies were concentrated upon the production of models of design for such objects: and through the spirited burins of such men as Heinrich Aldegraver, Albrecht Altdorfer, Georg Pens, Virgilius Solis, Hans Sebald Beham, Jean Collaert and Theodor de Bry, a race known as the "petits maitres," Germany was furnished with a series of engravings which formed the text of all artist workmen, from the period of the death of Albert Dürer, until the Renaissance style became frittered away into the mannerism of Zieterlin, or the Frenchified graces of Sans-souci.

shown not in buildings only, but in industry as well.

The Netherlands afford few examples of the proper Renaissance style. At the Church of St. Jaques, Liège, and the Chapel of the Holy Blood, at Bruges—both late Gothic buildings—are to be seen indications of its presence. A very noble example of civic architecture is the Town Hall of Antwerp, by Cornelius Van Vriendt (1564), and particularly interesting, as showing the state of Renaissance architecture in the Netherlands, at a period when a great number of Flemish architects and artists set the fashion in this country.

Chief monuments of the Netherlands.

ENGLAND.

The Renaissance style in England introduced by Torrigiano, 1518.

The earliest examples in England of the Renaissance style, were the monuments of Henry VII., &c. (1518), executed by Torrigiano. These were not without their effect at a later period, as evidenced by the monument of Sir Thomas Pope, at Oxford (1558); it was, however, rather in architecture than in sculpture that any great impression was made by them; since although innumerable tombs of this period in which figures form a leading element, are scattered about the country, we fail in any of them to meet with indications of power, or beauty, at all analogous with those qualities as evinced by Torrigiano. It was scarcely until after Bernini had given his great impulse to the arts of design, in the middle of the seventeenth century, that any attention was drawn to the subject of sculpture in this country.

Names of principal artists.

To return therefore to the subject of architecture, we find that another foreign artist, Holbein, visited England in 1526, and spread widely the growing taste for the new style. An Italian architect, John of Padua, is mentioned in 1544 as "devizor of his Majesty's buildings;" and another Italian, Girolamo da Trevigi, appears to have built in the new style. Somewhat later, in 1570, John Thorpe is mentioned as the architect of Kirby House, Bethnal Green, the first of a long and important series of buildings designed by him, amongst which are the noble mansions of Wollaton, Longford Castle, Audley Inn, and Kensington (Lord Holland's). Other architects, about the same period, were Thomas Holte, Robert Adams, Bernard Adams, Laurence Bradshaw, Gerard Christmas, Bernard Jansen, and the Smithsons.

Dates of principal monuments.

The dates of some of the chief palaces are here given: Knowle (1570), Burleigh (1577), Longleat (1579), Westwood (Worcester, 1590), Holland House (1607), Longford Castle (1612), and Audley Inn (1616); all of which are still in a pretty perfect state. The style general in these works is sufficiently exemplified in the

specimen here given from Holland House, erected very shortly after the date of Audley Inn (1616). Between the years 1619-1621, Inigo Jones, the great restorer of architecture in England, designed the Banqueting-house at Whitehall, which equals the works of the best Italian masters, and from that period the style we are in the habit of designating as "Elizabethan," lost ground throughout the country.

SECTIONAL—STYLES.

The Renaissance style of Italy stands by itself, other countries having been imitators of its later growth only.

The Renaissance style, its characteristics in Sculpture in Italy,

In sculpture, it is characterised by a deep feeling for nature; a dramatic method of description combined with great simplicity of treatment; a pictorial feeling; which led to the representation of trees and clouds, a variety of grouping, and the use of perspective; with a certain knowledge of, and inclination to, antique art, the whole being strongly impressed with the *individual* character of the artist. The same description applies to Renaissance paintings, whilst architecture, in its larger parts, such as the entablatures, columns, &c., was more determinedly founded on the antique, its ornament being taken freely from nature, and very pleasingly combined with antique and conventional adjuncts. As the study of ancient art advanced, men's minds became absorbed by it, and we can gradually perceive that change from a subjective to an objective feeling, which ended in the loss of the artist's individuality, and his imprisonment in the trammels of a rigid classicism. In Tuscany, the style is characterised generally by superior delicacy of drawing and expression; a tendency to natural forms, and a refined purity of ornament, its architecture being generally massive and plain. In Venice, with the same ground-work, we remark a more fantastic and conventional system of design, possibly indicating that those who gave commissions paid more money, and yet cared less, for the monuments they required, than the patrons of arts in the former state. In Lombardy, the same character is found accompanied by somewhat less refine-

and in Architecture in Italy;

ment. Rome and Naples were chiefly recipients of the Florentine, Lombard, and Umbrian schools. In Italian the general name applied to this style is that of "Cinque Cento."

In both in France,

In France, the Renaissance style, although nearly allied to that of Lombardy, bears a completely national impress, and presents the same love of elongated proportions which distinguishes the French pointed style, many of the features of which, such as pinnacles, gurgoyles, &c., were retained and transformed. A change, however, soon occurred, and we see, in the works of Goujon and Lescot, a boldness of treatment, and a free imitation of the antique, possessing points of the highest merit. The French expression for this style—"Renaissance"—has been very generally adopted in England.

in Spain,

In Spain, the Renaissance monuments exhibit an extraordinary degree of variety in their ornaments, which are of the most fantastic nature; an exuberant fancy would seem to have sought a vent, especially in the sculptured ornament of this style, which, though at times crowded, over-laden, and we must add, disfigured by the most grotesque ideas, is very striking for its originality and excellent workmanship. Its masses are frequently rather plain, but particular features, such as doors, windows, &c., are extravagantly ornamented; whilst, as in France, pinnacles, gurgoyles, pierced parapets, and other Gothic features are freely retained. The name by which it is known in Spain is "El Plateresco."

In Germany, and the Netherlands,

In Germany and the Netherlands, owing to its later development, the Renaissance evinces a nearer approach to the Italian style, or that which succeeded the early Renaissance, characterised in its architecture by larger and plainer masses, and a more heavy style of ornament. Heidelberg Castle (Otto Heinrichsbau) is founded somewhat on Lombard Renaissance models, whilst the Netherlands' buildings show an evident influence from French models.

and in England.

In England, the style which prevailed from the decline of Gothic architecture (*circa* 1550) to the rise of Italian architecture, under Inigo Jones (*circa* 1620), is characterised by a somewhat grotesque application of the ancient orders and ornaments, by large and pictu-

resquely-formed masses, spacious staircases, broad terraces, galleries of great length (at times 100 feet long), orders placed on orders, pyramidal gables formed of scroll-work, often pierced, large windows divided by mullions, &c., bay windows, pierced parapets, angle turrets, and a love of arcades. The two principal features in the ornament being pierced scroll-work, strap-work, and prismatic rustication, combined with boldly-carved foliage (usually conventional) and roughly-formed figures. From the fact of Queen Elizabeth having reigned during the greater part of the period when this style was in vogue (1558-1603), it has been generally, and not inaptly, termed the "Elizabethan," although it is to be remarked, that she herself was but an indifferent patroness of the fine arts.

POLYCHROMATIC DECORATION.

Revival of antique traditions in painting,

In no department of art was a greater change effected by the current of popular favour running strongly in the direction of a revival of the antique, than was wrought in the whole scheme of mural embellishment, during the latter half of the fifteenth century. The movement may

in Tuscany.

be said to have in a great degree originated with Paolo Uccello of Florence (1397-1479), who with many personal sacrifices and much laborious study, founded that art of linear perspective, which is so important a feature in the Renaissance school. Masaccio (1402-1443) painted those celebrated frescos in the church of the Carmine at Florence from which Michael-Angelo studied, and from which Raphael did not disdain to borrow. Fillippo Lippi (1412-1469) and Sandro Botticelli (1437-1515) in many respects equalled their great predecessor, whilst Benozzo Gozzoli, Domenico Ghirlandajo and Luca Signorelli were in their respective manners the worthy precursors of the later school.

Nature of the change effected

Under the hands of these artists, the pictures painted by them upon walls and ceilings were certainly of a more imposing character, both in composition and drawing, than any which had been previously executed; but the art of combining coloured enrichments of an architectural nature, so as to produce general effects as grand as those which had been attained in Byzantine and Gothic times, was sadly neglected; and it was not until the exhumation of wonderful remains of antique decoration of a monumental character at Rome, had drawn the attention of artists to the necessity of giving more attention to general effect, that any really agreeable polychromy was produced in Italy.

In the middle of the fifteenth century.

It was about the middle of the fifteenth century that the grotesque style* was introduced, and before its clas-

* So called from the "grotte" or domed apartments of the

sical detail, the old mosaic and interlacing bands, the conventional acanthus borders, together with the broad gold grounds, and blue ceilings with gilded stars, vanished as if by enchantment—the gilded ground remaining popular only in a modified form through the masters of the Umbrian school. Although Rome was the great source of inspiration, the movement may be said to have actually commenced in the North.

Movement in Lombardy,

In Lombardy Francesco Squarcione (1394-1474) and his great scholar Andrea Mantegna (1431-1506) were founders of a very remarkable school, whose enthusiastic and excellent adoption of the antique produced a most important result, not only in Lombardy, but on art generally throughout Italy; a result which was greatly aided by the diffusion of their works through the medium of engraving, which, if Andrea did not invent, he was at least one of the first to put in practice. The noble cartoons by the latter master, preserved at Hampton Court, attest at once his power as a draughtsman, and his deep study of Roman antiquities.

at Venice,

Venice at this period produced a series of artists whose sense of the beauty of colour was early evinced and has perhaps never been surpassed, the earliest of whom were Carlo Crivelli, Luigi Vivarini and Antonello da Messina, followed by a large number of excellent painters, among whom may be cited the brothers Bellini and Marco Basaiti, and in the last half of the fifteenth century Cima da Conegliano and Vittore Carpaccio.

and in the Duchy of Urbino.

To no series of artists, however, was Italy more indebted for her successful revival of polychromatic decoration, than to those masters who are known as the Umbrian school, and no monument is more interesting as a specimen of this revival than the ceiling which has been reproduced at the back of the Renaissance Court.

Influence of Pietro Perugino

The original was executed by Perugino in the later years of his life, at the "Sala di Cambio" at Perugia. It is peculiarly valuable, since it was after he had been called to Rome, and had executed some works there, that he returned to his birth-place, and executed this

ancients, which having been for the most part covered up by the accumulation of soil, had, upon their being uncovered, truly the effect of painted grottoes.

ceiling ; evidencing how deeply he had been engaged in studying the antique at the fountain-head. A rare tribute to the value of Perugino as a master in arabesque ornament, was paid by his pupil Raffaelle, when he was requested by the Pope to destroy a ceiling painted by Perugino in one of the Stanze of the Vatican, to make way for a picture which the Pope desired him to paint ; he refused to carry out his employer's wish, thus vindicating the title of his old master to the highest merit as an arabesque painter.

and his pupils.

It is a curious circumstance, that Raffaelle and Pinturicchio were both pupils at the same time under Perugino, though Pinturicchio was much older than Raffaelle. In addition to them there was Bacchiacca, whom Vasari mentions as celebrated for his little figures, animals, and ornaments.

The new system

We observe on inspection how much the old system of colouring is altered in these works. In the early frescoes, the artists had in their mind pure colours—reds, blues, yellows, bright greens, &c.—but in these, the browns and grays, and other tertiary colours come into play ; and instead of making up a sort of mosaic, by a number of little pieces of different tints, and so inducing an appearance of flatness, they took a ground, and upon that they painted. That was the principle of the antique, which was the school in which Perugino had studied.

carried out by Raffaelle and Pinturicchio,

Pinturicchio and Raffaelle worked together under Perugino on the ceiling of the "Sala di Cambio," and the former was called, in consequence, to Sienna, to execute decorations for the library. Finding a difficulty in making designs for the more historic portion of the work, he called in the aid of Raffaelle, and while Raffaelle prepared the cartoons for the subjects (the life of Æneas Silvius), Pinturicchio designed the decorations. It is in these, and some of his other works (as in the churches of Rome—Santa Maria del Popolo, Santa Maria sopra Minerva, and Santa Croce in Gerusalemme), that Pinturicchio seems to have very much revived, in his style of colour, the practice of Fra Beato and Gentile da Fabriano.

Lionardo da Vinci,

One great name we have left unmentioned : it is that of Lionardo da Vinci, the Florentine (1452-1519), who

is usually classed with the sixteenth century artists, but who claims equally a place, and a most important one, among those of the fifteenth century. In him were combined the characteristics of each period, modified by an individual power of the most remarkable kind.

and Luini.

It was however through his follower Bernardino Luini, rather than by himself, that mural decoration of the Renaissance period was chiefly affected, and in the Certosa at Pavia, the Church of San Maurizio Maggiore, and the Casa Taverna, at Milan, the genius of that great artist shines forth as a consummate master, not only of figure drawing and composition, but of the arrangement of architectural colour as well.

Mural decoration in France; its ancient school,

Mural decoration of the Renaissance style in France takes two distinct forms—the one descended from the Gothic, and affected indirectly only by the antique, and the other completely Italian in character. The first of these is, as may readily be supposed, the earliest. In it the whole system of colour is derived from the rich hangings, the tapestries, and embroideries, with which the walls of the old chateaux were usually hung. The subjects of the pictures long remained analogous to those, taken from the romances of chivalry, which the ladies of the period delighted to work with their own fair hands, and which have been immortalised in the great publication of M. Jubinal. The diapers and powderings, stencilled and painted upon the walls, consist, with scarcely any exception, of the same kind of patterns which may be seen upon the stuffs worn by the noble personages pourtrayed in the Illuminated Manuscripts. The names of but few artists who wrought in this style in France have been preserved to us, and beyond the painters Bourdichon, Perreal, and Pion, we know of but few. The shining light however of the period as an artist was the celebrated René d'Anjou, Duke of Lorraine (father of Margaret of Anjou), whose name must ever be regarded with respect not only as a munificent patron of art, but as intimately associated with the change from tempera to oil painting.

and that "of Fontainbleau."

The Italian school was created in France by Primaticcio, del Rosso, and other masters imported by Francis I.: it soon became indigenous through the

activity of men such as Jean Cousin, Clouet, Janet, Limousin, Courtois, Etienne de Laulne, &c.—; the rapid dissemination through the country of Raffaelle's designs, by the engravings of Marc Antonio, helping to prepare the public and aristocratic mind for that complete change which was effected in polychromy, at Fontainebleau, Madrid, Chenonceau, and many other of the Royal Chateaux, ending with the apartments of Marie de Medicis in the Palace of the Luxembourg.

Painting in England and Germany in Elizabethan times.

In England, and Germany, painting in Elizabethan times principally rejoiced in panel pictures, and we have reason to believe that mural decoration never reached any very high pitch of perfection. It is true that Falstaff tells the hostess how "a pretty slight drollery, or the story of the prodigal, or the German hunting in water work, is worth a thousand of these bed-hangings, and these fly-bitten tapestries," but as the lady appears by no means inclined to agree with him, we may be justified in doubting whether any of the substitutes for the much loved "arras" were to be compared even to those hangings, which have so long formed the popular embellishment of Wolsey's Hall at Hampton Court.

We shall now proceed to our description of the Renaissance Courts, commencing with the various works of art which surround its façade to the Nave.

EXTERIOR OF THE RENAISSANCE COURTS FACING THE NAVE.

Renaissance sculpture in the Nave—

THE statue nearest the nave, on the right of the spectator looking towards the façade of the Court, as well as the corresponding one, in a line with it, is from the tomb of Maximilian of Austria, in the Hof Kirche at Inspruch, Tyrol. We would draw particular attention to these statues, as being amongst the most remarkable and artistic works in the building. They are very skilfully executed, and the elaborate workmanship of their armour and dresses gives them an additional interest as types of the costume of the sixteenth century.

figures from the tomb of Maximilian;

by whom executed.

They are generally said to have been cast in bronze by the Tyrolese sculptors Löffler, between the years 1513 and 1533. The Löfflers were a family of Inspruch artists, the eldest of whom was Peter, who flourished at the close of the fifteenth century. His successors were Elias and Hans Löffler. Christopher flourished about the year 1580. Gregory died A.D. 1560, and another Christopher, the last of the Löfflers died in 1623.

Doubts upon the subject.

Nagler, in his 'Künstler's Lexicon,' we know not on what authority, states that these statues were cast by Melchior Godl, a Tyrolese artist, in 1529, and subsequently Kugler, speaking of them says, they were chiefly executed in the first and second half of the sixteenth century by Stephen and Melchior Godl, about the year 1529, and Hans Lendenstrauch (1570), whilst of Gregory Löffler, to whom they are usually ascribed, no record remains.

Statue of Albert of Bavaria.

On the right is placed the fine bronze statue of Albert, Archduke of Bavaria, from the monument of Louis of Bavaria, erected by the Emperor Maximilian, A.D. 1622, in the cathedral at Munich. A remarkably fine piece of sculpture, ascribed to Hans Kreutzer. The

costume of the period in which the Archduke lived is faithfully rendered, and is of the richest character; his loose coat or mantle is puffed and slashed, turned up with fur, probably sable, and is furnished with sleeves which hang down at the elbow, leaving the arms free; the wrists have small ruffs or frills; he holds his richly-worked gloves in his right and his sword in his left hand; his doublet and mantle are both covered with excellent ornament in the Renaissance style.

As illustrating the costume of the sixteenth century.

In the sixteenth century, costume underwent a great change, not arising, however, as might have been imagined, from the revived influence of the antique, but from the fact that the manufacture of linen, velvet, and silk made great progress at this period. Cloth consequently became less considered, and was used almost solely for the close-fitting hose, the shoes or buskins being of velvet or satin; it may be remarked, however, that silk hose were introduced during this century; the rest of the costume, which is admirably exemplified by the present statue, was composed of velvet and satin, and gold or silver-stuffs embroidered with gold, &c., the different portions being fastened together by silk tags; the mantle was especially rich, being lined internally with sable or miniver, as costly as the outside; the sleeves of this mantle were not in one piece but usually attached by tags or "aiguillettes;" the jerkin, doublet, &c., were slashed, to allow the fine linen beneath to be seen. The colours were of the richest description, the cap being generally of black velvet and jewelled. François Rabelais gives minute descriptions of the dresses of this period, and satirises the custom now first introduced of going about armed, every one he tells us carrying "la belle épée au côté, la poignée dorée, le fourreau de velours de la couleur des chausses, le bout d'or et d'orfévrerie, le poignard de même."

Statue of St. George, by Donatello.

The statue on the left is the celebrated St. George, by Donatello. It occupies one of the external niches of the church of Or San Michele, at Florence, to which it was presented by the guild of sword-makers and armourers. The munificence and taste of these guilds of tradesmen we shall again have occasion to mention with praise in the

case of Ghiberti's Gate. It is an excellent representation of the Christian warrior, firm and ready to front danger, yet tranquil. "The character of the saint," writes Vasari, "is indeed expressed most wonderfully, and life seems to move in that stone. It is certain that in no modern figure has there yet been seen so much animation, nor so life-like a spirit in marble, as nature and art have combined to produce by the hand of Donato in this statue." The armour, though of modern form, bears nevertheless an antique impress. The head and hands are very fine and closely founded on nature, and the entire design is not unworthy of Vasari's ungrudging praise. Mrs. Jameson, in her very valuable work on "Legendary Art," observes that, "the noble, tranquil, serious dignity of the figure, admirably expresses the Christian warrior; it is so exactly the conception of Spenser, that it immediately suggests his lines:—

> "'Upon his shield the bloody cross was scored,
> For sovereign help, which in his need he had—
> Right faithful, true he was, in deed and word;
> But of his cheere did seem too solemn sad:
> Yet nothing did he dread, but ever was ydrad.'"

The companion figure to the St. George, by Donatello, at the Chapel of Or San Michele, is the celebrated statue of St. Matthew, by Ghiberti, in which the character of the Christian Orator and Teacher is no less admirably expressed, than is that of the Christian Warrior in St. George. Both works are in an eminent degree at once artistic and philosophical.

Busts of Henry IV. of France, and of a Florentine Lady by Rossellini.

Further on are the busts of Henry IV. of France, and a Florentine Lady, by Antonio Rosellini, from the collection of M. Piat of Paris (on the right facing the nave). (See *Portrait Gallery*, No. 305.)

Life of Rossellini.

Antonio Rossellini, of Florence, was one of the many excellent sculptors who flourished in the second half of the fifteenth century; his chefs-d'œuvre are the elegant sepulchral monument of Cardinal Jacob of Portugal, in San Miniato, near Florence (1456, one of the earliest designs of the kind), a relief of the Madonna and Child in the Museum at Florence, and an excellent bust of Matteo Pamieri (1468) in the same collection; a relief

of the Birth of Christ and the sepulchral monument of Maria of Arragon, &c., in the church of Monte Oliveto

St. Matthew, by Ghiberti.

at Naples. Antonio was brother of an equally excellent sculptor, Bernardo Rossellini, who died A.D. 1490.

Busts of Neroni, Sully, & Francis I.

Beyond these are busts of Diotisalvi Neroni (a noble specimen of Florentine sculpture also from the collection of M. Piat), Sully, and Francis I. (See *Portrait Gallery*, Nos. 263, 299.)

The busts on the left, as we face the nave, are those of

Busts of Shakspeare and Machiavelli.

Shakspeare (from his monument in Stratford church) and Machiavelli (from the cabinet of national sculpture, in the Gallery of the Uffizii, Florence). (See *Portrait Gallery*, Nos. 407, 183.)

Busts of Ben Jonson, Cosmo de Medici, and Lord Bacon.

Beyond these are the busts of Ben Jonson, Cosmo de Medici, and Lord Bacon.

Statues from Tartarughe fountain at Rome.

The remaining statues are from the fountain of the Tartarughe, at Rome, described in the Handbook to the Italian Court.

The façade of the Court taken from the Hôtel Bourgtheroulde, Rouen.

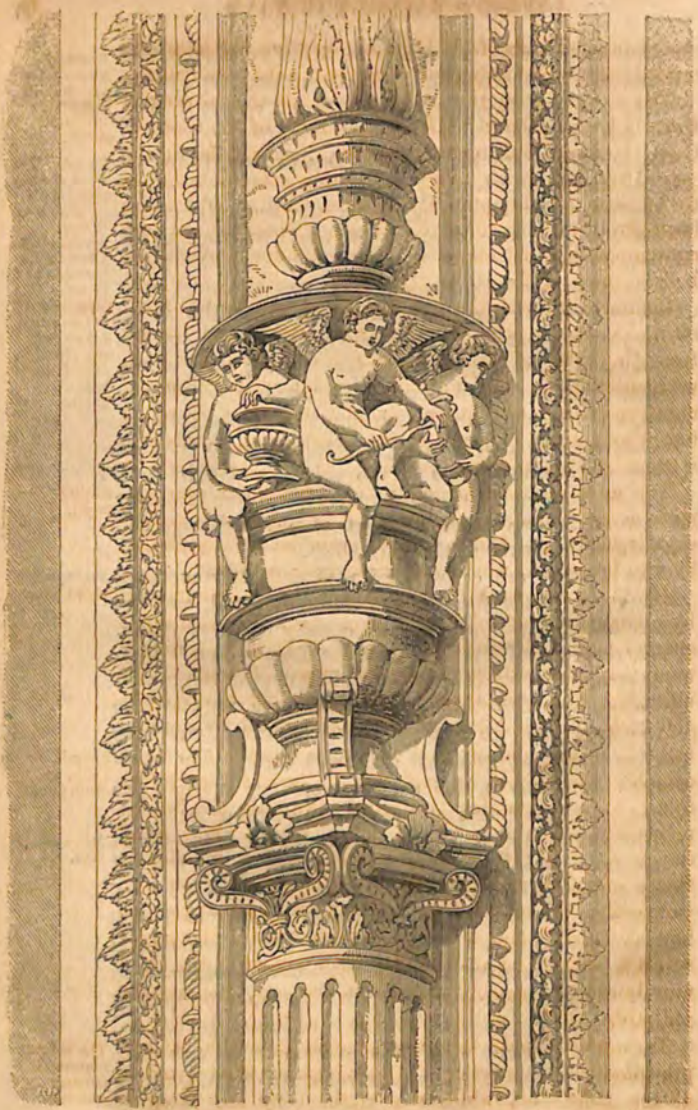
The entire façade of the entrance from the nave, with the exception of the upper frieze, is from the Hôtel Bourgtheroulde at Rouen. The greater portion of the original edifice was commenced towards the close of the fifteenth century by William Leroux, who was living in 1486, and was completed by his son, the Abbé d'Aumale. The arcade, which is here reproduced, forms a spacious gallery on the north side of the palace, and exhibits a complete adoption of the Renaissance style, being evidently of later date than other portions of the building, and probably subsequent to the year 1520.

Its style.

The pilasters are ornamented with delicately executed arabesques; their caps are gracefully designed, and the decoration of the upper portion equally deserves praise. The arches are of the form called "Burgundian," from their great frequency in Late Gothic buildings in Burgundy. The candelabra-like columns of the sides are characteristic of the style; and we would particularly draw attention to the boys and satyrs which ornament them. The open-worked ornament of the second moulding exhibits the influence of late Gothic art, as not yet quite extinct.

Its restoration.

The entire design affords an excellent idea of the Renaissance style, prevalent in France during the reign of Francis I. (1515-1547), known in France as that of "François Premier." It is much to be regretted that the present condition of the Hôtel Bourgtheroulde is anything but satisfactory, the surface of the stone in which the carvings are executed having been completely destroyed by the weather. So soon as it was determined to adopt a restoration of this monument as a leading illustration of the Renaissance style, casts of the principal portions were taken by M. Pellegrini of Rouen, with the kind permission of the proprietor. These casts were then



A PORTION OF THE SIDE COLUMNS. HÔTEL BOURGTHEROULDE.

placed in the hands of M. Desachy, by whose artist-workmen elaborate restorations of every part have been made.

The sculpture on the plinth represents the meeting of Francis I. and Henry VIII., at the Field of the Cloth of Gold, between Guisnes and Ardres, near Calais, in the year 1520, of which a very interesting representation is to be seen at Hampton Court, in a painting which has been erroneously ascribed to Holbein. These are the only contemporary illustrations of that well-known event, we believe, now extant. The sculpture on its plinth.

Commencing with the farthest panel on the left hand of the spectator, the English cavalcade is seen issuing from the gates of the town, the walls of which are lined with spectators. The horsemen are followed by serving men on foot, the plumed bonnet of each of whom hangs by a band over his back. Further on we observe a numerous group of spectators. First

The most conspicuous figure of the second compartment is an ecclesiastic bareheaded, mounted on a richly-caparisoned horse, and bearing a crucifix: he is preceded by two horsemen, who carry the insignia of office. Second panel.

In the next compartment, Henry VIII., surrounded by a guard of foot soldiers, is seen mounted on a noble charger, and with raised cap, salutes Francis I., similarly mounted, and surrounded by a guard of nobles and military. The caparisons of both their horses are remarkably rich, and are decorated with their respective armorial badges. This compartment has been repeated, so as to complete the subject, on each side of the entrance to the Court. The remaining two panels illustrate the French procession. The farthest of them on the right hand differs somewhat from its pendant; and a cavalier is shown mounting on his horse, which is curiously put into perspective. The costumes of both countries appear to be very similar, and are faithfully rendered; the whole subject being treated with the delicacy of finish and minuteness of ornament peculiar to the early Renaissance sculptors. Third panel. Fourth, Fifth, and Sixth panels.

It would appear that the greatest punctilio at first prevailed at this meeting. The Kings left their quarters at the same time, which was notified by the firing of a culverin; passed each other in the middle point The actual historical circumstances.

between the towns, and the moment Henry entered Ardres, Francis placed himself in English hands at Guisnes. But the French monarch resolved to terminate this endless ceremonial, and, accompanied only by three attendants, rode gallantly into Guisnes, one day, crying to the astonished guard, "You are all my prisoners, carry me to your master." Henry, charmed with his frankness, cordially embraced him, and, unclasping a pearl collar from his throat, presented it to Francis, who returned it by a bracelet of great beauty and value. In after years, Henry espoused the cause of Charles V. against Francis.

The Pistoia frieze,

The large frieze running not only above the Hôtel Bourgtheroulde Arcade, but above that adjoining it, from Holland House, is from the Hospital of the Poor (Ospedale dei Poveri), at Pistoia in Tuscany.

executed by the nephews of Luca della Robbia.

The original is executed in coloured porcelain, a process invented and brought to great perfection by Luca della Robbia, the great Tuscan sculptor, and is sometimes quoted as one of his works. It is, however, more justly ascribed to his nephews, Giovanni, Luca, and Girolamo della Robbia, and was executed about the year 1528.

The first panel,

The first panel to the left represents the distribution of money and clothing to the aged poor and sick.

second,

In the second, food is given to the hungry and starving.

third,

In the third, the sick and diseased are being attended to.

fourth,

In the fourth, the sick couch is visited, and the consolations of religion are brought to the dying.

fifth,

In the fifth, pilgrims and poor travellers are relieved.

sixth,

In the sixth, prisoners are visited.

and seventh.

In the last group, near the centre, is a figure, whose head is encircled with a nimbus, and over whose shoulders depend the strings of a cardinal's hat.

The colour of the original,

The ecclesiastics who performed all these good offices wore white dresses, with black scapularies. In the original the whole is strongly coloured, and has a glazed polish, which, while it preserves the terra cotta from the action of the weather, takes away considerably from its charm as a work of art. In the reproduction of this frieze, therefore, the blue ground which forms an agreeable

feature in the original, has been retained, but the objectionable colour and varnish have been omitted.

In this great work the drawing is excellent, the grouping good, the expressions varied and powerful, and the general truth to nature is very admirable. and its artistic qualities.

The secret of the preparation invented and used by Luca della Robbia and his family in this particular style of glazed terra cotta was lost shortly after the death of his nephews. A similar process has, however, been successfully practised by Messrs. Minton, of Stoke-upon-Trent, favourable examples of which are to be seen at the Museum of Practical Geology, in Jermyn Street, and the booking-office of the Great Western Railway Station, Paddington. Luca della Robbia ware.

In the arrangement of the gilding and colouring of this façade, which have been executed by M. Pantaenius, an attempt has been made to illustrate the delicate mode of treatment so frequently and happily introduced by the artists of the Renaissance period in connection with marble and alabaster monuments, in which little more was done than relieving the ornaments by gilding the grounds. Gilding and colouring of the façade of the Court.

THE ENTRANCE LOGGIA.

Entering the Court in the centre of the façade, the visitor passes through a loggia, the floor of which has been executed in imitation of the ordinary Italian inlaid pavements, by the London Marble-Working Company.* The vault is painted with a series of boys holding scrolls, on which are written the names of the artists especially connected with the portraits beneath. A somewhat similar arrangement occurs in the entrance loggia to the monastery of the Certosa at Pavia. The boys have been ably painted by Mr. Gow, of London. The Loggia, its pavement, ceiling,

In the lunettes beneath the ceiling are the following portraits, taken from the most authentic sources, and painted by Mr. Frederic Smallfield, of London. and lunettes beneath.

* By this company two very beautiful carved marble benches were presented to the Crystal Palace Company. They are placed in the Pompeian Court.

Series of portraits, of great patrons of Renaissance Art.

In the central compartment, Francis I., taken from his portrait by Titian; Henry II., from his likeness by Janet; Diana of Poitiers, from a carving by Jean Goujon, and contemporary enamels; Catharine de Medicis, from her monument at St. Denis. In the compartment to the right, Leo X., Lorenzo de' Medici (see *Portrait Gallery*), Lucrezia Borgia, from a contemporary medal, and Elizabetta Gonzaga, from a rare medal; and in the left compartment, Maximilian of Germany, from a picture by Lucas van Leyden; Charles V. of Spain, from Titian's portrait in the Gallery at Madrid; Isabella the Catholic, from her coins, and from one of the very interesting bas-reliefs in the cathedral at Grenada; and Mary of Burgundy, from Burgmaier's engraving in the "Memoirs of Maximilian, der Weiss Kunig." (See *Portrait Gallery.*)

This series of personages has been selected as exhibiting the great patrons of Renaissance art, male and female, in Italy, France, Germany, and Spain. As no just apprehension can be formed of the conditions under which the great artists of the Renaissance period worked, throughout Europe, without taking into account the historical and personal circumstances connected with those individuals, we shall proceed to give an epitome of the lives of the two chief patrons of Art at this period.

Leo X.

Leo X. Giovanni de' Medici, better known as Leo X., son of Lorenzo the Magnificent, was born at Florence in the year 1475. He was educated by the most learned men of his time, and nominated a cardinal at the age of thirteen. At seventeen he took orders. At this time his family were proscribed, and he sought vainly to regain his position in Florence. He was elected Pope in 1513, and his reign commenced under the happiest auspices. Nor were the great promises he made unfulfilled. As a statesman, as a churchman, and as a patron of the arts and letters, he was equally active and zealous. Of the great political events which marked his reign, he was the prime mover. As a priest his zeal and ambition led him to grant those numerous indulgences which found an opponent in Luther; and no history can be more interesting than that which recounts the obstinate and successful resistance of the great Reformer. His muni-

ficence to artists and learned men was unbounded. Greeks and Orientals were obtained by him to teach their respective languages in the great university he intended to found; Plato, Homer, Sophocles, Aristotle, and Tacitus were printed under his direct patronage; and his love for the antique spread itself among all classes. Of the numerous great artists he gathered round him, the names of Michael Angelo and Raffaelle are sufficient to guarantee his discernment. He died in the year 1521. His portrait is taken from Raffaelle's celebrated picture in the Tribune at Florence.

Lorenzo de' Medici, known as "the Magnificent," was born in 1448. In the year 1469 he became Chief of the Florentine republic, and in spite of the troubles and wars of his own and neighbouring states, attracted to Florence all that was great in literature and art. His sagacious counsel was sought by all parties, and as no one was more generally esteemed, so no one more deserved it, for his numerous and remarkable qualities. His tastes leaned towards the study of ancient times, its literature and art, and he formed academies, after the model of Plato's, in which were educated the most eminent men of the succeeding generation, amongst whom the name of Michael Angelo is prominent. Lorenzo died at his palace of Careggi near Florence, in the arms of Politian, the author, and the all accomplished Pico di Mirandola, in the year 1492. His portrait has been taken from a picture by Vasari. Lorenzo de Medici.

THE INTERIOR OF THE COURT.

Passing out of the vestibule to the left, the plinth is ornamented with examples of Italian sculpture in the fifteenth century.

The small head of St. John, is from the Museum (Uffizii) at Florence, by Donatello. It is evidently studied from nature, and is remarkable for its relief at the lower part of the face. It is carved in that style of "bassissimo relievo," or very low relief, for which Donatello was celebrated. The antique medals were much admired, and sometimes closely copied by him, and from this fact may Head of St. John, by Donatello;

have arisen his affection for this particular manner of sculpture, the legitimate conditions and conventions of which have never been better understood than by him. There is no better or more beautiful instance of this,

than the beautiful subject we engrave. A bronze patera by Donatello in the Casa Martelli at Florence, in which the Antique is certainly closely imitated, but with a fire, and energy, which make the imitation even better than the original.

Donato di Betto Bardi, better known as Donatello, was born at Florence A.D. 1383. He is considered

to be the chief sculptor of the fifteenth century, and his works are exceedingly numerous. Some of his most celebrated productions are the statues of St. Peter, St. Mark, and St. George, at Or San Michele, Florence; the well-known "Zuccone," or "bald-pated" St. Mark, at the Campanile of that city; bronze reliefs for the high altar of St. Antonio, Padua; a bronze statue of Judith, in the Loggia dei Lanzi, Florence; and Erasmo da Narni, better known as "Gattamelata," an equestrian bronze statue, at Padua. He died at Florence, A.D., 1466, after a long life of unusual activity, and indefatigable attention to his art, on which he exercised a great and lasting influence; he had numerous pupils, amongst the best of whom were Michelozzo, Desiderio da Settignano, Antonio Filarete, and Andrea del Verocchio.

his works,

and influence.

The centre subject is a Madonna and Child from the Berlin Museum, attributed to Luca della Robbia, a graceful composition in lower relief than is usual with that great sculptor, who, with Donatello and Ghiberti, formed the celebrated triad of early Florentine sculptors, and whose works are generally characterised by a more effective style of execution.

Madonna and Child, by Luca della Robbia;

Luca della Robbia was born at Florence in 1400. He was early apprenticed to a goldsmith, but soon abandoned it for sculpture, to pursue which he underwent great privations. His first patron was Sigismondo Malatesta, Lord of Rimini, which town he visited. On his return to Florence, he was commissioned to work on the celebrated Campanile, or tower of the cathedral, and on the organ screen (1438), in which he introduced his famous singing boys, in rivalry with Donatello, by whom a similar screen had been erected on the opposite side of the cathedral. In this he gave so much satisfaction, that he was given the bronze door of the sacristy to execute, on which he was engaged from 1446 to 1464. In the arch above this door was placed his first work in terra cotta. Desirous of giving durability to this material, he invented a peculiar glaze or polish to be applied to it; this originally was simply a white glaze vitrified. After numerous experiments however, he succeeded in applying colour to it, and having been employed by Cosmo de'

his life,

works,

Medici to ornament a room with that style of work, he was so successful, that orders came in to him from every quarter, and some of his most celebrated works are in that style. He is mentioned in public documents as still living in 1480, but the exact period of his death is unknown. Other artists of the same name followed in his steps, including Andrea, his brother, and Andrea's sons, Giovanni, Luca, and Girolamo. It is uncertain whether Ottaviano, and Agostino della Robbia,* by whom the celebrated façade of the Church of San Bernardino at Perugia was executed, were at all related to him.

and influence.

Head of female saint, by Donatello.

The next subject is the head of a female saint, in very low relief, by Donatello, from the original in the Museum at Florence; a beautiful profile, inspired with that simplicity of sentiment which characterises the works of the early Renaissance sculptors.

The altar-tomb attached to the plinth is that of Ilaria di Caretto, wife of Paolo Guinigi, Lord of Lucca. She was the daughter of Carlo, Marquis di Caretto, and was buried in December 1405; the present monument, however, was not executed till the year 1413.

Tomb of Ilaria di Caretto,

It is the work of Jacopo della Quercia, the Sienese sculptor, and is preserved in the cathedral of Lucca. The costume of the countess is that of the period in which she lived. The boys holding garlands are remarkable as showing that close study of nature (visible in the bandiness of their legs), of which Jacopo was one of the earliest advocates. The corresponding side of the basement, with boys and garlands, is now preserved in the Museum at Florence.

by Jacopo della Quercia.

Circumstances connected with the monument.

Vasari, in his life of Jacopo, says that he was invited from Siena to Lucca, "where he constructed a mausoleum for the wife of Paolo Guinigi, who was then lord of that city, and who had died some short time previously. * * * On the basement are figures of boys in marble supporting a garland; these are so finely executed, that they seem

* The "di," or "della," in Italian, occurring between a Christian and surname does not always imply that the latter is a patronymic, since it serves frequently to indicate either the place of birth, or the adoption, or apprenticeship, of a pupil, as in the case of the younger Sansovino.

rather to be of flesh than of stone. On the sarcophagus is the figure of the lady buried within, also finished with infinite care, and at her feet on the same stone, is a dog in full relief, as an emblem of her fidelity to her husband. When Paolo Guinigi left, or rather was driven out of Lucca in 1429, and the city remained free, this sepulchre was removed from its place (San Martino), and such was the hatred borne to the Guinigi by the Lucchese, that it was almost totally destroyed; but their admiration of the beautiful figure and rich ornaments restraining them to a certain extent, they some time afterwards caused the sarcophagus with the statue to be carefully placed near the door leading into the sacristy of the cathedral."

Life and works of della Quercia.

Jacopo della Quercia, who was born during the last half of the fourteenth century, near Siena, in Tuscany, may be termed the Father of the early Renaissance school. His earliest works are at Siena and Lucca; at Bologna he was employed for twelve years on the great doorway of the cathedral, but his finest production is the fountain or conduit in the great square at Siena, for which he received 2200 golden ducats, and obtained merited distinction. After this time he is usually known as Jacopo della Fonte (of the Fountain); he was appointed warden of the Cathedral of Siena as a reward, and died in that city in the year 1424.

His competition for the Florence door.

Jacopo was one of the unsuccessful competitors for the bronze doors of the baptistery at Florence, and it was subsequent to this disappointment, embittered by the success of so young a rival as Ghiberti, that he visited Bologna, at which city he made so lengthened a stay.

Called by Vasari, the father of Renaissance sculpture.

Vasari commences his lives of the Renaissance artists with that of Jacopo della Quercia, selecting him as the man, "who devoting himself to sculpture with a more earnest study, began to show that a near approach might be made to nature herself; and it was from him that other artists first took courage to hope that it was possible in a certain measure to equal her works."*

His influence.

He had many followers, among whom were Nicolo dell'

* The quotations from Vasari are from the translation by Mrs. Jonathan Foster, Edit. Bohn.

Arca, at Bologna, Matteo Civitale of Lucca, and Lorenzo di Pietro, called Vecchietta, of Siena.

Three panels with angels from San Protasio, Venice;

The three next panels beyond the sarcophagus are from bas-reliefs, on an altar in the church of San Protasio, at Venice. The subject is a concert of angels; those in the centre are remarkable for their sweetness of expression; they sustain the sponge, the ladder, &c., emblems of the Crucifixion.

their peculiarities,

technical,

A singularity which we have already remarked in the head of St. John, is seen here more fully developed; it consists in the marked character produced by the deep under-cutting of certain portions of the contours, a difficult process with such delicate outlines, but executed without the slightest coarseness, and producing a remarkable effect. This peculiarity is not uncommon in the works of the early Renaissance artists, but it soon disappeared, and examples of its application are now rare. Speaking of these figures, Cicognara says that the sculptors of the second half of the fifteenth century were divided into two schools, one of which followed the Florentine style, and the other the impulses of its own genius; he adjudges these bas-reliefs to an intermediate position, the sculptor having evidently been inspired by

and artistic.

the works of the Paduan painters (Squarcione, Mantegna, &c.), whilst the execution speaks of the influence exercised by Donatello. In the ceiling, over the heads of the central group, we remark also that attempt at the representation of perspective, which became such a distinguishing feature in the works of succeeding sculptors.

Pilasters from the tomb of Louis XII. of France;

The pilasters which separate the various panels of the plinth are from the tomb of Louis XII., now at St. Denis, near Paris, and one of the most elaborate examples of the French Renaissance school (sixteenth century). The execution of this monument has been generally ascribed

by whom executed.

to Paul Pontius Trebatti, a Florentine sculptor who settled in France in 1536, but an entry in the Royal records, dated 1531, gives directions from Francis I. to the Cardinal Duprat that payment shall be made to Jean Juste, of Tours, for the marble sepulchre of the "feux roy Loys et Royne Anne." The ornament of the pilasters is gracefully composed, and based on that study of nature commonly found in work of the early Italian

Renaissance school, very different to the running curves of a later period, and quite in the early Renaissance style. (See Portrait Gallery, No. 298.)

First of the doors from St. Maclou, Rouen,

The first subject on the wall next adjoining the above series of monuments is one of the doors of the Church of St. Maclou, at Rouen.

by Jean Goujon;

This fine example of French wood carving was executed by Jean Goujon, one of the earliest and best sculptors of the French Renaissance school. The date of his residence at Rouen is found by extracts of accounts cited by Deville in his work on Rouen. It was during the years 1540, 41, and 42, that he was employed in decorating the cathedral and the church of St. Maclou, which are among his earliest authentic works. From Rouen he went to Ecouen, where Cousin, Jean Bullant and Bernard Palissy were at work on the château in course of erection for the great Constable de Montmorency.

his life,

Jean Goujon, usually considered the restorer of sculpture in France, was born early in the sixteenth century. His best works are the Fontaine des Innocents at Paris (1550), the Caryatides of the Louvre, and the Diana of Poitiers. He was shot, it is supposed, by accident, whilst at work on a scaffold at the Louvre, in 1572, during the massacre of St. Bartholomew. Goujon, Pilon, and other artists of the same period, are sometimes called of the Fontainebleau school, from the influence exercised on French art in the sixteenth century by Primaticcio, Nicolo dell' Abbate, &c., who were employed by Francis I. in decorating his palace at Fontainebleau.

subjects of the door;

The figures in niches on the left side are Justice, Moses, and Mary Magdalen; and on the right, Faith, Elias, and the old law (*lex vetus*). The Creator is enthroned at the top, surrounded by the heavenly host. In the panel immediately beneath is represented the Baptism of Jesus by St. John. The Holy Spirit, in the form of a dove, is seen descending on the Saviour's head. The supporting figures beneath are those of the four Evangelists.

its artistic merit.

The ornament of the lower panel, and the festoons of the sides, are good examples of the breadth and boldness of the artist's peculiar style, while the exquisite finish

of the architectural members, covered with ornament in very low relief, attests his refinement, and at the same time convey the valuable lesson, that the true artist overlooks no point of detail; neither adding labour where no increased expression can be obtained, nor withholding it in any position in which it can be made to enhance the general effect of his work.

Bas-relief above of Faith, by Luca di Luca,

The centre bas-relief above this door is an allegorical figure of Faith, adoring the mystery of the sacred host. She sits with hands joined before the chalice containing the wine, and surmounted by the holy wafer, the cup being supported by a cherub's head. The original is in the Florence Museum, and is attributed to Luca di Luca, probably the nephew of Luca della Robbia, whom we have already had occasion to notice as engaged on the frieze from Pistoia.

a nephew of Luca della Robbia.

Luca the younger was chiefly occupied on glazed terra cotta work; but his brother Girolamo extended his practice to marble and bronze, and was much employed by Francis I. at Paris, to which place he invited Luca, who unhappily died soon after his arrival there.

Shields in low relief from the church of San Giovanni e Paolo at Venice.

The ornamented shields on each side are of the form and decoration common to such works in the Venetian Cinque Cento school of sculpture, and are cast from specimens in the Church of St. John and St. Paul at Venice.

First of the Doria doorways.

The next doorway is from one of the Doria palaces at Genoa, and is a good example of the style of early Renaissance work peculiar to that city at the close of the fifteenth or commencement of the sixteenth century. The frieze of the door is ornamented with sculpture representing the triumphal procession of princes of the Doria family, in which the arms and costumes of the time are intermixed with objects, such as the car, the vase, &c., in the antique taste. The princes themselves hold standards with the inscription "Noli me tangere." It was not until after the period illustrated by this piece of architecture that Genoa became so celebrated for its numerous and lordly palaces, the first of which was commenced in the year 1552. The piece of ornament immediately above this door is also from Genoa, and of the same style. In the central wreath are the letters I.H.S., the initials of the Saviour; and the

Bas-relief above, from Genoa, with the initials I.H.S.

other two wreaths inclose shields with the eagle of the Doria family, and another armorial charge of plain bands. The initials I.H.S. (Jesus hominum salvator) are said to have been invented by St. Bernardine, of Siena, and to have been suggested by him to a poor card-maker, as a subject for ornamental cards, shortly after the plague of Siena, in 1437; consequently, their presence on a building in Italy would indicate a date subsequent to that year. The letters, however, in their Greek signification, were no doubt made use of as a sacred monogram at a much earlier period.

The great window of the Certosa, at Pavia,

The large window in the centre of the wall is from the façade of the Certosa, or Carthusian monastery, near Pavia, founded by Gian Galeazzo Visconti, Duke of Milan, in 1396, but not commenced, so far as regards the present façade, until 1473, from the designs of Ambrogio Fossano. The building itself is remarkable for the quantity and

Figure from the Large Window, by Busti.

excellence of its sculpture and other ornament, and contains examples of almost every phase of art in Italy.

ascribed to Agostino Busti.

The very rich and noble window here reproduced is supposed to be the work of Agostino Busti or Bambaja, as he is also called, the best and one of the earliest sculptors of the Lombard school. The date of his birth is not ascertained, but he does not appear to have lived beyond the middle of the sixteenth century.

His style exhibits a very beautiful intermediate position between the Paduan and the Florentine schools, with the crisp and multiplied lines of the hair and draperies of the former, he combined a *naïveté*, and sweetness altogether Florentine. This union is charmingly displayed in the little figure we engrave from the Capella della Presentazione, in the Duomo, at Milan.

That the window is Busti's work is only a surmise, arising from the great delicacy and merit of its sculpture. A large number of artists were employed at the Certosa at the close of the fifteenth century, among whom were Busti, G. A. Amadeo, Antonio di Locate, Batista and Stefano da Sesto, Marco Agrate, Andrea Fusina, C. Solari, Giacomo della Porta, Crist. Romano, &c., and we have unfortunately no means of ascertaining the particular works of respective artists save in a few cases.

Names of other artists by whom it may have been executed;

four such windows in the façade.

Four of these magnificent windows ennoble the front of the building, two on each side of the central doorway. In the one under consideration, the sides of the opening are sculptured with medallions of martyred saints, beneath each of whom is introduced the manner or emblem of their torture.

The subjects of the panels on the left-hand side,

On the left hand commencing near the ground is—1. A head of St. George. 2. St. Sebastian, beneath whom are a bow and arrows, showing the manner of his death. 3. St. George, with the wheel beneath broken, at his prayer. 4. St. Lawrence, beneath the gridiron on which he was burnt. 5. Probably St. Stephen, the Protomartyr; on the back of his head appears to be a stone, above this is an angel's head, in which grief is beautifully expressed, enclosed above and beneath by a gracefully arranged piece of natural foliage and fruit (apple).

and on the right;

On the right hand commencing at the ground is medallion 1. Head, unknown. 2. St. Lucy, with her eyes torn out, sculptured on the ornament beneath her.

3. St. Apollonia, beneath whom are pincers holding a tooth, her teeth having been drawn prior to her final martyrdom. 4. St. Agatha, a piece of ornament sculptured with her breasts, which were cut off. 5. St. Catharine, beneath whom is the wheel on which she would have suffered, but for divine interposition, above her is an angel's head of a peculiarly sweet but sorrowful expression, enclosed with natural foliage of figs and cherries, well composed and executed. On the shields above is written "gra," a contraction of gratia. This abbreviation in connection with the band of saints and martyrs is probably introduced to remind the faithful of the store of "grace" gained for the Church by their works of supererogation.

the architectural features.

The upper architrave is ornamented with heads of ecclesiastics. The frieze is remarkable for its bold and deep cutting, and the cornice is purely antique. The reveals, or inner sides of the window, have figures of bishops or fathers of the church, in high relief. The central and side columns resemble antique candelabra, and are richly ornamented with foliage, figures of supporting angels, and heads of monks.

The Carthusian order.

The Carthusian order was originally instituted by St. Bruno (1084), and besides its religious observances gave all its attention to the possession and cultivation of the ground, thus all the Carthusian monasteries were rich in lands and the monks masters of the art of agriculture. The rules of the order were of the most severe nature, yet their number was at one time very great, and their conventual churches, &c., were of the most sumptuous character.

Columns from the Hôtel at Paris,

The columns at the side of the window are from the Hôtel Tremouille at Paris, now destroyed as a building, but fragments of which are preserved at the Ecole des Beaux Arts at Paris.

built by Louis de Tremouille;

The origin of the château was of ancient date, but the most important parts of it were built by the Sire Louis de Tremouille, who in 1485 married Gabrielle de Bourbon Montpensier, and in 1499 gave a magnificent fête at the château, on the marriage of Louis XII. and Anne of Bretagne; he accompanied Louis to the war in Italy, and was killed at the battle of Pavia in 1524.

their artistic features. These columns are twisted in the Gothic style; having Renaissance ornament carved up the shaft, and surmounted with capitals almost entirely in the latter style. The two are, however, very equally balanced in these interesting examples, which seem to belong to the close of the fifteenth century.

The second Genoa doorway. The doorway beyond is, like its pendant, from Genoa, and belongs equally to one of the Doria palaces; the wreaths at the side contain portraits of the Roman emperors, the centre wreath having the holy initials, I.H.S., ingeniously forming a cross, and surmounted by a crown. The frieze, as in the corresponding door, represents a triumphal procession of the Doria, with the detail, however, of a more marked antique character. The shield is charged with the crowned eagle, their family emblem. In both cases the car is drawn by centaurs; the roll moulding of the angle and the corner brackets are characteristic of early Genoese Renaissance work.

Difficulty of identifying Genoese localities. Owing to the changes which have occurred, and do so still, in the way of alterations and the change of names, it is difficult to trace the connexion of the houses from whence these doors are taken with the Doria family, though the armorial bearings plainly indicate the fact; the one under notice may be found in what is now called the Salita Garibaldi.

The second door from St. Maclou, at Rouen; The next subject is another of the wooden doors of St. Maclou, at Rouen, by Jean Goujon. There is no account of these doors farther than the fact already mentioned of their being executed in 1540-42; the subjects of the sculpture are consequently left to be made out; and in some cases they are very problematical.

subjects of the upper portion; The figures in niches, on the left hand, represent high priests of the Jewish church; those on the right, Moses, with a sword and tablet, emblematic of his double mission as warrior and lawgiver, and above him apparently one of the prophets. At the highest central point the hand of God, surrounded by angels' heads, issues out of flames, and points to the circular panel beneath, where the sheep of his fold appear to be claimed by Christianity, in the person of the Pope, who advances with his clergy to take the charge of them from the hand of their Jewish guardians; one of whom falls,

or is precipitated by invisible power, over the wattles of the penfold. The whole panel is supported by four figures; those on the extreme left and right being St. John the Baptist, and apparently David, the two great prophets of the New and Old Testament, the two centre figures seem to emblematise the new and the old law. The figures in the interspaces are doubtless allegorical.

In the lower panel Christ is represented sitting on clouds; beneath him, in a small oval, are represented two Cupids, or genii of love; the bow of the smaller one is burning in flames to the left; whether intended as a Christian allegory, or as Hymen loosing Cupid, is very doubtful, owing to the strange amalgamation by the Renaissance artists of Christianity and antique mythology in their subjects. The general idea, however, of the sculpture seems to be the superiority of the new to the old revelation; the two being combined, but the latter holding an inferior position. of the lower.

The whole of this carving is of rather a rougher description than that of the first door, but both show that vigour of execution and feeling for effect which characterise all Goujon's works; in which as he advanced, that predilection for the antique which, without detracting from their force, gave them more dignity, became more strikingly developed. Artistic features.

The frieze which surmounts these subjects is that of the Singers, by Luca della Robbia, from the organ-loft in Florence cathedral. This celebrated and truly noble specimen of the early Renaissance school of sculpture, was originally placed in the cathedral, at a great height from the ground, but has since been removed, and is preserved in the Royal Gallery at Florence. The Singers, an alto-relievo by Luca della Robbia.

Luca was already working on the Campanile, when the authorities incited by his admirable productions and the recommendations of Vieri de'Medici, commissioned him to execute these ornaments in marble for the new organ in course of erection, as it would appear, about the year 1445. "In the prosecution of this work," writes Vasari, "Luca executed certain stories for the basement, which represent the choristers who are singing; to the execution of these he gave such earnest attention, and succeeded so well, that although the figures are sixteen braccia (about The commission given in 1445.

fifty feet), from the ground the spectator can nevertheless distinguish the inflation of throat in the singers, and the action of the leader as he beats the measure with his hands, with all the varied modes of playing on different instruments, the choral songs, the dances and other pleasures connected with music."

Cicognara's comments upon it.

Cicognara, in his "Storia della Scultura," judiciously praises this work, for the manner in which a difficult subject has been rendered;—such speaking and varied character being given to the choristers, that you can almost point out the nature of their different voices, and this without any of that contortion, which generally deforms the face of the singer.

Its artistic features;

The *naïveté* of the children too is admirably expressed, one boy putting back with his hand the long locks which fall over his eyes, and another beating time with his foot. We hardly know what to particularise, where all is so excellent. We believe that in no other existing work is the mirth and mischief, and, at the same time, the innocence and simplicity of youth, so charmingly appreciated and expressed as in this, which though evidently founded on a close and continued study of nature, in her everyday guise, is still ennobled by a due admixture of the simple dignity of antique art, and a perception of those finer touches which redeem the commonest occupations from vulgarity. As a work of art, its well-arranged groups, expression, action, drawing and shadows, place it among the chef-d'œuvres of Luca, and pronounce him at the same time one of the greatest artists that Italy has produced.

It procured him a commission for the bronze door of the Cathedral at Florence.

On the completion of this work, such was the satisfaction of the superintendants, that they gave him a commission for the bronze door of the sacristy.

Della Robbia's ultimate career.

It was at the conclusion of these works that Luca, perceiving that his labour had been excessive, and the time they had occupied long, whilst his gains were but small, resolved, says Vasari, to leave marble and bronze; and perceiving the expeditious manner of moulding in clay, did, after much study, invent and practice that peculiar terra cotta work, which has since been known by his name.

The next subject, proceeding along the wall, facing

The monument of Gian Galeazzo Visconti at Pavia;

the entrance from the nave, is a portion of the monument raised to the memory of Giovanni (Gian) Galeazzo Visconti, Duke of Milan, at the Certosa of Pavia. It was designed by Galeazzo Pellegrino in 1490, but was not completed until the middle of the sixteenth century. The greater part of it is from the chisel of Giov. Cristoforo Romano; but others worked on it, among whom Vasari mentions Giacomo della Porta.*

its ornamental character.

This elaborately carved cenotaph is truly a military monument. The ornament of the pilasters is ingeniously formed by a number of objects which were in general use during the wars of the fifteenth and sixteenth centuries. On the return angle of the right hand pilaster is everything relating to the keep and ménage of the horse, comb, sponge, shears, corn-bag, spurs, harness, bit, and saddle. On the front of the same pilaster we observe helmets, &c., gracefully combined with foliage and figures.

Arms and armour shown on the pilasters;

On the front of the left pilaster are arranged the various parts of a knight's armour, whilst on the return side, are equally represented the arms used by the infantry; halberts, arrows, arbalasts, and a shirt of chain armour.

and firearms

The firearms shown are very interesting, as giving a good idea of their condition at the time in Italy, which country was foremost in the invention and manufacture of them. Pistols, of which the species called the dag is shown on the pilaster, derive their name from Pistoia in Tuscany, where they were first manufactured, and Siena was celebrated for its foundries.

of early Italian manufacture.

The Italians were famed for the manufacture of armour and firearms. Milan being the principal seat of the first, and Tuscany of the second. Shortly after the invention of cannon in the fourteenth century, the Italians bethought themselves of fixing a portable one to a stick or pole. The touch-hole at first was at the top; but as the wind blew the priming off, it was changed to the side, with a pan to hold powder, and a cover for the pan, which turned on and off by a pivot; this species of

*This artist is not to be confounded with the able imitator of Michael Angelo—Gulielmo della Porta.

hand cannon was known in England in 1446. Some were furnished with a battle-axe at the handle. An apparatus was afterwards invented with a hold for the match, suggested by the crossbow, and thence called "arc à bouche," or arquebus. When Henry VII. formed his guard of yeomen, half were archers, and the other half arquebusiers. Up to this time the match was held in the hand. Hans Burgmayer's plates of the Emperor Maximilian's triumph show their equipment at the beginning of the sixteenth century. In the time of Henry VIII., the hacquebut became a common weapon, and the Italians made fresh inventions, as the firelock, the wheel-lock, the pistol, the dag, &c. Muskets were first used at the battle of Pavia, and served greatly to give Charles V. the victory. Some years later, in 1562, carabineers were employed at the battle of Dreux, during the French civil wars; and the use of firearms from henceforward became general.

The Visconti "Biscia."

The arms on the frieze are those of Visconti's relatives or partisans. The well-known Visconti "Biscia," or serpent with a human head in its mouth, quartered with an eagle, is seen on the banners of the trumpeters, in the piece of sculpture above, which represents the defeat of the Emperor Robert of Bavaria's Germans and their Florentine allies near Brescia in 1401; in the original there are six of these panels, commemorating the chief events of Visconti's life.

The battle near Brescia.

The foremost figure, as indicated by the armorial bearings, is one of the Visconti, who with his cavaliers charges and puts to flight a body of knights, among whose emblems the Florentine lily, and the Austrian eagle are conspicuous. The composition is full of spirit and movement, and affords an excellent idea of the nature of the battles common at the time, in which the heavy cavalry were of the greatest use, the minor importance of the infantry being expressed by a small body of foot soldiers, who appear to be engaged, but in a very quiet manner, in the distance.

The inscription.

The Latin inscription beneath the battle is "Imperio auspicio que suo hostiles exercitus debellat." The one on the architrave above the arch is so defaced as to be illegible.

As this bas-relief, from its extraordinary undercuttings and detached figures, presented greater difficulties to the moulder than any other object of which a cast has been taken for the Crystal Palace, it may not be out of place here to pay a tribute of admiration to the great skill of the Milanese moulder, Signor Pierotti, by whom, not this only, but every other cast from the monuments of the Certosa, have been made for the Company. Great difficulties of making a cast of this alto-relievo.

Within the arch of this cenotaph are placed a circular composition of the Virgin adoring the infant Jesus, a specimen of Cinque Cento carving from the Museum at Berlin, and a Virgin and Child beneath, by Donatello, characterised by the usual sweetness and unaffectedness of that great master. Virgin and Child from Berlin, and by Donatello.

Next to Visconti's monument is the inclosure of a door from the Hôtel de Ville, at Oudenarde, in Belgium. Door inclosure from Oudenarde.

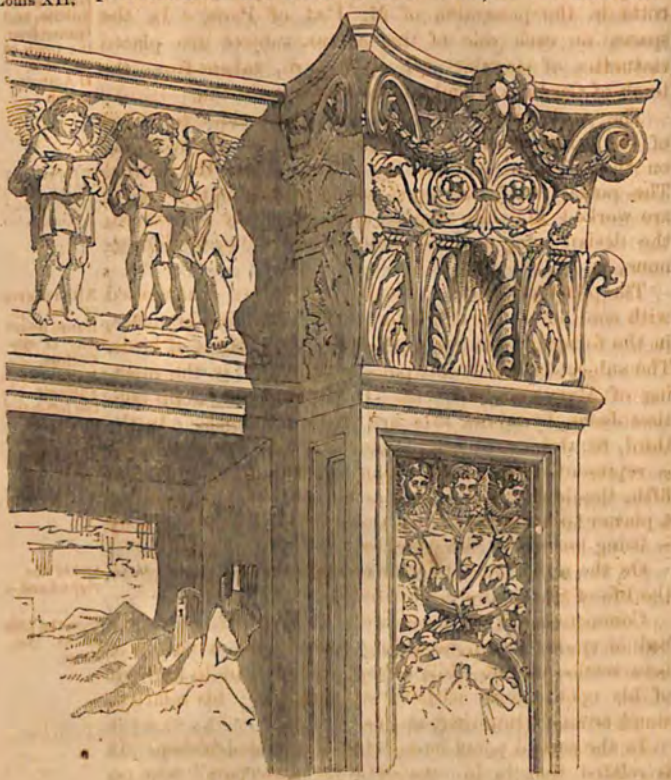
This piece of ornamental architecture leads into the council chamber of the town hall: the central panelled portion forms the door itself, each panel being filled in with bold and well-arranged ornament. The sunk mouldings of the panels, and the projecting brackets (supporting the arms), bear evidence to the retention of late Gothic features. In other respects the detail is purely antique in character. These large wooden doorways, forming an architectural composition of themselves, and projecting into the space occupied by the chamber, are peculiar to the Renaissance style in Flanders and Holland, and were introduced from thence into England, where they are frequently to be found in our old mansions.

The Town Hall of Oudenarde is one of the finest in Belgium; it is in the late Gothic style, and was not completed until about the year 1520. The noble doorway here reproduced, was constructed in the year 1530, by Paul Van der Schelden, and forms a worthy entrance to the great civic hall of those opulent traders, who in the sixteenth century well deserved the title of merchant princes. These town halls or palaces were used as the residence of the chief magistrate, for the meeting of the guilds, municipal councils, and sometimes as courts of justice. Town Hall.

Above the Oudenarde door an arrangement has been Pilasters

from the tomb of Louis XII.

made for the purpose of exhibiting a series of beautiful pilasters from the tomb of Louis XII., in the cathedral



Pilaster Cap and Sculpture, from the Great Portal of the Certosa.

of St. Denis. To this tomb we have already alluded, and may therefore refrain from further observations with respect to these pilasters; but the attention of the visitor must be specially invited to the exquisite bas-relief by Luca della Robbia, which is fixed in the centre between the pilasters. This charming specimen, in which the student scarcely knows whether most to admire the

gentle beauty and sweetness of the heavenly mother, or the grace and *naïveté* of the Divine child, is from a terra cotta in the possession of M. Piat of Paris. In the spaces on each side of this centre subject are placed statuettes of singular style and garb, taken from the tomb of Cardinal d'Amboise in Rouen cathedral.

Virgin and Child by Luca della Robbia, and figures from the tomb of Cardinal D'Amboise, Rouen.

The next subject is from the return sides (interior) of the principal entrance to the Certosa, at Pavia, being on the left-hand side as the visitor enters the church. The portal itself, the great windows, and entire façade are worked in white marble and elaborately sculptured, the design being made by Ambrogio Fossano, or Borgognone, in 1473.

The pilasters of this particular portion are ornamented with continuous wreaths intertwined with vine branches, in the foliage of which are perched various kinds of birds. The subject of the lowest panel on the left, is the meeting of Mary and Elizabeth. In the next, St. John baptises Jesus, by whose side are attendant angels. In the third, St. John preaches in the wilderness. In the fourth is represented the decapitation of St. John. In the fifth, the daughter of Herodias presents John's head on a platter to her father. In the sixth, the headless body is being buried by the Apostles.

Alto-relievos of the entrance doorway of the Certosa, Pavia. Subjects of the left-hand pilaster—from the New Testament;

On the right hand pilaster are represented passages in the life of St. Ambrose, of Milan.

and of the right hand—

Commencing at the base is St. Ambrose in his child's bed or cradle, when, according to tradition, a swarm of bees settled on him while asleep, and walked in and out of his open mouth without stinging him; his relatives stand around astonished at this miracle.

from the Life of St. Ambrose.

In the second panel he is being consecrated bishop. It is related that in his case, "Nolo episcopari" was no mere form, since he fled thrice from Milan to escape that honour, and was only constrained by force to accept it. He was consecrated in the year 374, being then thirty-four years of age.

In the third panel he is represented preaching before a royal personage, probably the Emperor Gratian, for whom in 377, he wrote a treatise against Arianism.

In the fourth, the same prince apparently receives benediction at his hands.

In the fifth he stands at the door of the Temple, and refuses admittance to the Emperor Theodosius, whom he had previously rebuked and openly anathematised in Council, in the year 390. Theodosius after this caused a massacre of Christians at Thessalonica, and when at Milan, went to the Cathedral; but Ambrose met him in the porch and boldly reprimanded him, nor would he hear of reconciliation until the Emperor had undergone a degrading penance. The attitude of Ambrose, with the arms slightly extended and the palms of his hands facing the Emperor, is precisely the action of disapproval and anger still common in Italy.

In the sixth panel he is mounted on a charger and armed with a scourge, whilst the temporal power, symbolised by an armed man, crouches beneath his horse's feet. Theodosius agreed to do penance, and the triumph of the spiritual over the temporal power was signal. The Emperor died in the arms of Ambrose in the year 395; and Ambrose himself died in 397. He was in every way a remarkable and fine character, his peculiar religious opinions were the result of the times in which he lived. As an orator, a writer, a statesman, and a successful advocate of the subjection of lawless force to religious principles, he was equally admirable; and Milan still retains his name in distinguished honour.

Subjects of the central panels.

The subjects of the central panels, commencing at the base, are the laying of the first stone of the Certosa, by Gian Galeazzo himself, in September 1396. He is surrounded by his attendants, and on the right hand the Archbishop of Milan sprinkles the stone with holy water.

Representing incidents connected with the building of the Certosa.

In the next panel, the model of the Certosa, carried on the shoulders of labourers and escorted by a cavalcade, is being carried to the chosen site; a figure, probably the architect himself, with an iron bar in his hand, points to the spot where it is to be deposited. In the distance are seen the numerous towers which characterised Pavia in the fifteenth century, but which have since been destroyed.

The subject of the third compartment is very obscure. Cicognara remarks that in the sculptures of the Certosa, not only are national characteristics distinctly marked, but that local differences are also exhibited, and the varieties

of Neapolitan, Tuscan, &c., are easily discernible. Bearing this in mind, we are inclined to think that the extreme slenderness of the first figure to the left is meant as a type of France. The one next him is thoroughly Italian in character. The one between them has an English look, whilst the figures to the side are clearly meant for Germans. Among the groups to the right are also many varieties of character, some are in turbans, evidently meant for Orientals, and one has a perfectly negro head. The meaning of the eagle pursuing the dog is obscure, but we imagine the subject of the composition to be a congregation of all nations, come to admire the Certosa, which is represented in the background.

The highest panel represents the Pope with the triple crown, seated beneath a canopy, and presenting the rules and institutions of the monastery to the first abbot.

The sculptures of the early Renaissance school,

The style of the design and workmanship is that of the early Lombard Renaissance school, before the love of the antique had overpowered the natural tendencies of the artist, exhibiting that pictorial treatment of sculpture which characterised the period.

probably by Solari.

The name or names of the artists are unknown. They have been attributed to Cristoforo Solari, the Gobbo or Hunchback, a celebrated Milanese sculptor. The date of their execution is evidently previous to the year 1500, and as the façade was commenced in 1473, they belong, doubtless, to the intervening period.

The colossal nymph of Fontainebleau, by Cellini.

Under the great central arch, above the entrance to the gallery, is the colossal bronze statue of the Nymph of Fontainebleau, executed by Cellini, during his sojourn in France, for the château of Fontainebleau, then in course of erection by Francis I.

Circumstances of its execution.

The Duchess d'Estampes, who was at that time the reigning favourite of the King, disliking Cellini, it was not placed in its intended position, but was finally used by Diana of Poitiers, mistress of Henry II., at her château d'Anet. On the destruction of that building it was removed to the Louvre, at Paris, where it is now fixed, as it is in the Crystal Palace, in juxtaposition with the caryatides of Jean Goujon.

Cellini's own account of it

Cellini, in his autobiography, describing his composition for the Fontainebleau château, says;

"In the same circle I represented a female figure, in a reclining attitude, with her left arm upon the neck of a hart, which was a device of the King's. On one side of her I designed, in half relief, little goats, boars and other wild beasts; and on the other, in stronger relief, greyhounds and other dogs of different sorts, such as are to be seen in the delightful wood where the fountain rises."

its style. The style of this work of art is founded on the Italian school, strongly marked with the somewhat elongated proportions which characterise that branch of it known as the school of Fontainebleau, which, although formed by Italians, Primaticcio, &c., has a completely French character. Its execution shows that cleverness in casting and chasing which distinguished Cellini.

Cellini's character as a man, This extraordinary character, and clever artist, whose history is a perfect romance, was born at Florence, in 1500. Whilst yet a youth he commenced those series of adventures which, strange as they appear, would yet seem to be in a great measure true; he resided alternately at Florence, Siena, Rome, Mantua, and Paris, everywhere rendered unquiet by a proud and violent disposition, and involved in an interminable series of mortal quarrels,—the virulence of which, however, did not prevent his dying a natural death in 1570.

and as an artist; His ability as an artist was unrivalled, especially in works of ornamental art, of which the Neptune gold salt-cellar at Vienna, some of the mounted precious stones of the Grand Ducal Cabinet at Florence, and the British Museum cup, are among the finest specimens; he was also an excellent and prolific medallist in gold and bronze, whilst his productions of a higher style, such as the Nymph of Fontainebleau, the celebrated bronze Perseus at Florence, and a bronze bust of Cosmo de Medici, in the same city, place him in the class of the greatest Renaissance artists, or, more correctly speaking, of the early Italian artists. Between these two sections in the history of Art his position is certainly somewhat anomalous; since while the influence exercised by the works carried out by him in France, over the minds of the artists of that country, designate him strictly as a Renaissance artist, the control which the genius of Michael Angelo exercised over his own, led to the production of works, such as the

his anomalous position between the French Renaissance and late Italian styles.

Perseus, which it would be an injustice to remove from classification with the noblest productions of the great Florentine. We have marked our sense of this anomalous position of Cellini, by retaining the principal work he executed in France, the Nymph, in the Renaissance Court, while we have classified his other great works with the Italian school of Michael Angelo.

The arch spandrels from the lavatory of the Certosa.

The spandrels of the arch are from the Lavatory at the Certosa of Pavia. On one side is the Announcing Angel, in the traditional attitude, found during all epochs of Italian art, and copied as late as the seventeenth century, by Le Sueur.

On the other side is the Virgin, her attitude and expression beautifully representing the words "Behold the handmaid of the Lord, be it unto me according to thy word." (Luke, i. 38.)

The enrichments of the Pilasters.

The pilasters are filled in with various pieces of ornament.

The centre pieces, remarkable for their truth to nature and boldness of treatment, are from Oudenarde.

The lower pieces are from the tomb of the Duc de Brézé, in Rouen cathedral. At the base of the right hand is a clever carving of a strolling showman, with a drum, monkeys, &c.; and on the right corresponding to it an armed and mounted knight, apparently St. George and the Dragon.

The colossal caryatides by Jean Goujon.

The large caryatides are celebrated works of Jean Goujon; four of them support the gallery of the ancient Halle des Cent Suisses, at the Louvre, now the Salle des Caryatides, a noble hall which occupies the whole ground-floor of the southern side of the Vieux Louvre.

Masterpieces of French sculpture.

They are reckoned among the masterpieces of this great sculptor, to whom, rather than to Jean Cousin, may be ascribed the leadership of the French school of sculpture, since his name frequently occurs in the account books of the royal household, and his works are numerous, whilst Cousin's name is only found twice, and his works, though noble, are very few.

The majestic style of female figure shown in these Caryatides was especially affected by the French Renaissance artists, who had derived it from the engravings of the large limbed Italian women, who enter into all of

Raffaelle's compositions. By degrees, however, this type was departed from, and we observed the long legged dames of Primaticcio and Parmegiano, heightened with a little French coquetry and flutter, especially in the draperies. The specimen we engrave from one of Jean

Angel, from a bas-relief by Jean Goujon.

Goujon's bas-reliefs on the exterior of the Louvre, admirably illustrates this stage of transition, which we see

arrived at its acme in the Graces and Virtues of Germain Pilon.

The base of the next composition consists of a centre bas-relief, the Virgin and Child, by Donatello, preserved in the gallery of the Uffizii, at Florence; it exhibits the usual characteristics in expression and execution peculiar to that great master.

The lower part of the next monument is composed of, Virgin and Child, by Donatello;

In the left spandrel of the arch is the Announcing Angel, and in the other Mary, in a religious habit, holds a species of ciborium; these are from marble corbels in Certosa cloisters, at Pavia.

two spandrels, with the Annunciation from the Certosa.

The remarkable bas-reliefs on each side of the Donatello bas-relief are from the Brera Museum, at Milan, and are ascribed to Agostino Busti. We observe in them that peculiar under-cutting already noticed in the Venetian sculptures from San Protasio.

Angels by Busti, from Milan,

The small pilasters are from the tomb of Cardinal d'Amboise, at Rouen.

and pilasters from the tomb of Cardinal d'Amboise.

This worthy patron of the arts, and excellent statesman, died in 1510, but his monument was not commenced until the year 1516, when Roullant le Roux, "maitre maçon" of Rouen Cathedral, was commissioned to proceed with it. It was completed in 1525. In the accounts of the d'Amboise family, eighteen men are mentioned as working on it, and from the same source we find that two painters were employed to paint and gild it, and that in 1541-2, Jean Goujon was doing some statuary work for it. Thus corroborating the date of the wooden doors of St. Maclou, in the same town.

The whole of the composed part of this monument has been arranged as a substitute for the Altar, which in the original occupies several feet in height, above which is fixed the predella and great bas-relief of the Altar of the first Chapter House of the Certosa, at Pavia. From the level of the entablature, over the corbels, the whole monument is entire, and of a singularly severe and noble style. The sculpture of the base represents the Annunciation, and the large panel of the Deposition from the Cross is executed in a very peculiar manner, the contours being characterised by much flatness, and the drapery by an extraordinary number of flat creases; while the

The upper part of the same monument is entire, and shows the predella and great bas-relief of the altar of the first Chapter House of Certosa.

expression is more tragic and intense than is usually the case in the Lombard school.

The Piscina and "trofeo" from the high altar of the Certosa.

The next monument is from the side of the high altar at the Certosa, and presents fine examples of the peculiar features of the style of northern Italy.

Of this monument the lower portion forms the piscina, or sink, in which the officiating priest washed the sacred chalice, after the celebration of mass, while the upper portion has formed the crowning ornament or "trofeo" of a similar piscina with less interesting sculptures upon the opposite side of the high altar. The portions exhibited were selected as exhibiting the most extraordinary manipulation.

Subjects of the lower part of the piscina—

The lowest central compartment of the lower part or piscina relates entirely to the youth of Christ, when he visited the Temple and was found discoursing with the learned.

Christ discoursing in the Temple;

On the left, Joseph and Mary, having missed Jesus on their journey home, return, and are seen making inquiries as to what has become of him. A little farther on they are proceeding towards the Temple. In the centre, Jesus is "sitting in the midst of the doctors, both hearing them and asking them questions," Mary and Joseph are just entering.

On the right they are seen leading Jesus from the Temple. Mary appears gently to reprove him. Farther on, he is seen among his relatives, who appear to receive him kindly in spite of the anxiety he had caused.

The manner in which the story is narrated shows the dramatic treatment adopted by the early sculptors, and is characterised by a charming simplicity; the artist in dividing each subject by a door, yet interferes in no way with the propriety of the description.

and the miracle of turning water into wine.

The subject above this represents the miracle of turning water into wine.

On the left hand, seated at table, is Jesus; to whom his mother, bending over, appears to say, "they have no wine." The Saviour, with extended finger, seems to be giving the direction "fill the water-pots with water." (John, ii. 7.) In the corresponding panel to the right, a servant is seen pouring out the water into the jars. In the next a hand-maiden is about to enter

the room with a flask of the fresh water. In the centre she has filled a cup and given it to the ruler of the feast, who is evidently pleased and somewhat perplexed.

On the right and left are glorifying angels, whose receding arrangement is remarkably clever.

The "trofeo" commences with the subject of the Last Supper.

Above this, the "trophy" commences with the Last Supper, by the sculptor Biagio Vairone, a close if not an exact copy of the celebrated fresco by Lionardo da Vinci, at Milan. It is beautifully rendered, no trouble being spared towards its complete finish, thus we remark that the drapery and feet beneath the table are as carefully worked as the most prominent portions. We have before noticed the pictorial treatment of stone by the early Renaissance sculptors, and we see here a remarkable example of an attempt to render *a picture in stone*. It was this inclination towards the principles of the less severe art of painting which led to a style of sculpture (now out of fashion) in which there are more or less receding groups, perspective views, foliage, and even clouds were represented in bronze and marble.

The side figures.

The side figures of this compartment possess equal merit in their grouping with those beneath. The older women are attributed to Biagio Vairone, and the younger ones are believed to be by Stefano da Sesto. Above these is seated the Virgin and Child, surrounded by a choir of angels, the sides being occupied by the Apostles, among whom St. Peter to the right, and St. Paul to the left, are conspicuous.

The two inner pilasters,

The two inner pilasters are ornamented with the emblems of the crucifixion; on the left one, are the spear, the sponge, the sudarium, the scourge, &c., and on the right hand one, the dice, mantle, crown of thorns, &c.

and the arch.

The arch is ornamented with a curtain which is drawn aside by angels, and exhibits Christ rising from the grave, and being borne by angels to heaven. The sitting figures in the side recesses are particularly noble. Above this portion angels trumpet forth the glad tidings, and others of remarkable beauty await on each side his near advent. The whole is an epitome of the Saviour's life, and shows how truly art, in an age when books were scarce and dear, served as a means for education.

The next monument is a composition consisting of pilasters from the cenotaph of Gian Galeazzo;

The two side pilasters of the next composition are from the monument of G. G. Visconti, at the Certosa, Pavia. The one on the left is ornamented with arms, among which cannon of various sizes and calibre are prominent features. In the centre are long light ones on carriages; at the top is seen a short, heavy one, placed beneath a wooden cover to protect it from the rain. Certainly the Renaissance artists allowed nothing to daunt them in their application of actual objects as ornament; we have already remarked the implements of the stable, even to the pitchfork, worked into pleasing ornament, whilst here we have things as large and cumbrous as cannon introduced, and successfully. The military objects on the remaining pilasters are rather imitations of old Roman work.

the Adoration of the Magi from the high altar of the second chapter-house of the Certosa;

The largest centre panel is from the high altar of the second chapter-house at the Certosa, and represents the offering of the wise men or kings.

The application of perspective to sculpture is very fearlessly attempted in this subject. Many separate planes are made, and there is a regular gradation from the foreground to the distance. The cavalcade proceeding from the city gate is very curious; the traditional camel and man with a monkey being foremost. In the highest point, above the head of the infant Saviour, shines the guiding-star. We detect here in the folds of the drapery, and peculiar squareness and flatness of contours, the same hand as in the Deposition, already noticed.

four small panels from the altar of the first chapter-house;

Above and beneath are four small panels of great merit from the altar piece of the first chapter-house. The subjects commencing with the top ones to the left are, the Birth of Christ, and the Flight into Egypt; and beneath, the Annunciation, with conventional attitudes, but of original treatment in other respects, and the Meeting of Mary and Elizabeth, when the latter, inspired by the Holy Ghost, says, "Blessed art thou among women." (Luke, i. 42.)

The whole subject of the Nativity as represented by the artists of the early Renaissance school is well exemplified in these works.

Grouped children from Berlin;

The grouped children above are fine specimens of Cinque Cento sculpture from the Berlin Royal Museum;

they hold the emblems of the crucifixion, the ladder, the nails, the cross, and the crown of thorns.

The interspaces are decorated with arabesques from the tomb of the Duc de Brézé in Rouen cathedral.

portions of the external base of the Certosa;

The entire upper portion, except the central subject, is from the external base of the Certosa, and exhibits a graceful arrangement of Renaissance ornament, marked by a combination of antique and conventional detail with natural objects.

and a bas-relief of the Nativity from the same church.

In this central subject, the Nativity is here again represented, and the same general arrangement is observed as is found in the one below; the perspective and drapery also are marked by the same peculiarities.

The heads in the frieze are founded on antique models.

SIDE NEAREST THE CENTRAL TRANSEPT.

The third door from St. Maclou, Rouen; its subjects,

The doorway by Jean Goujon, from St. Maclou, at Rouen, corresponds to the one on the left of the Certosa window.

The figures in niches on the left hand side are Charity; at the base, Enoch and the Grecian Law; on the right Peace, and two whose inscriptions are illegible; at top, in the centre, sits the Deity enthroned, supported by angels, and surrounded by a heavenly host. The subject of the circular panel is the Circumcision. The supporting figures represent the four Evangelists, with their emblems: St. John with the eagle, St. Matthew with an angel, St. Mark with the lion, and St Luke with the ox.

and style.

This door is a fine example of Goujon's art, and is remarkable for the bold treatment of the projecting portions; whilst those in low relief, such as the double guilloche and adjacent ornaments of the lower panel, are of great softness and delicacy, affording to each other a pleasing and judicious contrast. The general design is similar to its pendant.

The third Genoa doorway;

The marble doorway next to it is from the Doria palace at Genoa.

The present Doria Pamfili palace originally belonged to the Fregoso family, and was presented to the great Andrea Doria by the senate of Genoa, as an acknowledgment of his services to the state; by him it was

altered and much improved under the direction of Fra Montorsoli, and with the aid of Perino del Vaga, by whom this doorway is believed to have been designed.

its design by Perino del Vaga;

The ornament of the pilasters is exceedingly varied, and boldly executed. The capitals of the same, with their angle cornucopias, show much originality. The two heads of the frieze above them are portraits of Roman emperors. The central shield is charged with an eagle, the family shield of the Dorias. The Latin inscription above states that this was a public gift from the senate to Andrea Doria, the liberator of his country.

its presentation to Andrea Doria.

The Doria family ranks among those who seem born to be the defenders of their country; and their name is famous from the earliest times of the Republic.

The Doria family.

Andrea Doria was born in 1468. At the age of nineteen he entered the service of his uncle, Innocent VIII. At this time Genoa was sold by the Fregosi and Adorni (who monopolised all power), into the hands of France and Milan. Andrea subsequently carried arms under the kings of Naples, and became distinguished for his defence of Rocca Guilelma against Gonsalvo de Cordova, the great captain of the age. At the age of twenty-four he entered the sea service, and with his cousin Philip Doria fitted out some galleys against the Turks, whose terror he became. He afterwards served Francis I., beat the fleet of Charles V. in the Gulf of Lyons, and raised the siege of Marseilles. Not being satisfied with the conduct of Francis towards him, he engaged to serve Charles V. on condition that Genoa should be first freed from its oppressors. On the 12th September, 1528, his fleet, fitted out chiefly at his own expense, appeared before Genoa, and the French galleys retreated without fighting. Trivulzio, the great Milanese general, was shut up in the citadel, and Doria's galleys entered the port amidst the acclamations of his countrymen. He refused the dogeship, reformed the government, and banished the Adorni and Fregosi, whose intrigues had caused the republic so much disaster. The senate gave him the title of Pater and Liberator Patriæ, and he is equally well known as "Il Principe," from his royal nature. After this period he and Barbarossa, the celebrated pirate, held the Mediterranean in

their power. The successes and honours of Doria, and the insolence of his nephew Giannetino excited the Fiesco conspiracy in 1547; this was unsuccessful, and his death did not occur until 1560, after a long and glorious career.

Perino del Vaga.

Perino del Vaga, to whom the design of the door is attributed, was engaged with Raffaelle in the decoration of the Vatican. After the capture and sack of Rome by the French in 1527, he was in great distress, and visiting Genoa in search of work, was employed and kindly treated by Andrea Doria, for whom he painted the fine frescoe which still partly exist in the Doria palace. He was one of the best painters who assisted Raffaelle, and was considered the best Florentine draughtsman, next to Michael Angelo. At Genoa he formed a number of scholars, but returned eventually to Rome, where he died in the year 1547.

Four panels over the Genoa doorway, from the tomb of Henry II., St. Denis, Paris;

The four first subjects in the upper range of sculpture are from the tomb of Henry II. at St. Denis, near Paris, by Germain Pilon. The first on the right represents Hope, who holds out a mirror, in which men see all they wish. In the second Faith sustains the mystery of the host, before which all men bow; in the third, Charity gives suck to a child, and presents bread to the hungry; and in the fourth a reclining figure and attendant angels present a holy house to kneeling devotees. In Lenoir's "Musée des Monuments Français" this is called "Good Works." They are placed in the original, one on each of the four sides of the tomb. The design and treatment of these groups possess a grand character. The female figures are graceful and fine; whilst in the men is shown a knowledge of anatomy, and a vigorous Michael Angelesque sentiment deserving the highest praise.

their subjects,

and design.

The monument itself was designed by Philibert de l'Orme, but the execution of it was confided principally to Pilon, about the year 1557. In the "Comptes des Batiments" his name continually occurs in connection with work for the monument down to the year 1570.

He was in constant employment on other important commissions, and was emphatically the court sculptor. No works of his are known so late as 1590, in which year, or shortly after, he died.

Four bronze reliefs from Nuremberg; their subjects.

The four small bronze reliefs beneath are from the church of St. Sebaldus, Nuremberg, and illustrate the history of that saint. In the first to the left he puts his staff into the ground, and it buds. In the next he warms his feet at a fire. In the third an ecclesiastic gives him and his companions food. And in the fourth he appears to pray over the figure of a monk, who is half in the earth and appears possessed by a dæmon.* They are the work of the great Nuremberg sculptor, Peter Vischer.

The great door of the Baptistery, Florence, by Ghiberti.

The large central doorway forms one of the three bronze entrances to the Baptistery of the Cathedral at Florence.

This unrivalled work of art was designed and executed by the celebrated Florentine artist, Lorenzo Ghiberti, between the years 1420 and 1450.

The competition for the first door, won by Ghiberti, led to his having the second placed in his hands unreservedly.

In the year 1401 Florence under an essentially democratic form of government had risen to be one of the most flourishing cities of Europe. The civic trades were formed into guilds called "Arti," represented by deputies called "Consoli." These patriotic men resolved to open a competition for a bronze gate to be erected at the Baptistery, that should surpass the old one by Andrea Pisano: the greatest artists of Italy to the number of seven entered the lists, but the prize was awarded to Ghiberti, even by the competitors themselves; he at that time being only twenty-two years of age. This great work occupied him just twenty-three years, and at its completion so great was the admiration it excited that the consuls of the guild of merchants commissioned him to execute another corresponding door, which is the one here seen.

According to Ghiberti's own account the plan and execution of it were placed unreservedly in his own hands, "they gave him full permission," writes Vasari, "to proceed with the work as he should think best, and to do whatever might most effectually secure that this third door should be the richest, most highly adorned, most beautiful and most perfect that he could possibly contrive,

* St. Sebald puts an icicle into the fire, and it burns like a coal. He is presented with a stone, and on blessing it, it becomes bread. He saves a man, whom the earth was about to swallow up, for doubting the saint's power.

or that could be imagined," only the subjects of the panels were selected from the Old Testament by Lionardo Aretino, a worthy scholar and poet. According to Vasari, Lorenzo was assisted in completing and polishing this work by numerous great artists, but it seems certain that Paolo Uccello was his only assistant. He received a large sum, more than 13,000 florins, for his labour, and gained great distinction and honour.

The door should be read like the page of a book, from left to right, commencing at the top. The panels are ten in number and represent, in regular order, the principal events of the Old Testament, from the Creation to the building of the Temple by Solomon. The subjects of the ten panels.

1. The subject of the creation here is beautifully composed. To the left Adam rises from the earth assisted by the hand of his Creator. In the centre Eve at His command springs forth from the side of sleeping Adam, in all the loveliness of original perfection and supported by angels, a choir of whom attend both incidents; but soon occurs the fatal disobedience, and Eve in a beautifully conceived attitude of longing grief, followed by the more terrified Adam, is expelled by an angel from the gate of Paradise, under the direction of the Deity, who high in the heavens points with his finger the way they are to go. Adam and Eve.

The whole conception of this is eminently original and beautiful.

2. In the left distance a hut is seen, on one side of which sits Eve spinning, and on the other Adam instructing his child. Lower down Abel tends his sheep, whilst in the foreground Cain tills the ground with oxen. On the right hand, commencing at the top, they each offer sacrifice to the Lord, "And the Lord had respect unto Abel and to his offering, but unto Cain and to his offering, he had not respect." (Gen. iv. 3 and 4.) A little lower down Cain enraged at his brother's success slays him, whilst from behind is seen God emerging from the clouds. In the foreground, Cain, staff in hand, commences his wanderings. Cain and Abel.

3. In the highest distance the ark rests on Mount Ararat, and Noah with its inmates is issuing from the door. The ark here is represented as a Pyramid. To Noah.

the left Noah lies drunken with wine beneath a shed. Ham looks towards him, but Shem and Japheth are shown walking with averted faces, in which grief is strongly marked. To the right Noah surrounded by his children sacrifices to the Lord, who appears in glory above the altar.

Abraham. 4. Contains passages in the history of Abraham. On the left are the three angels, "And he lift up his eyes and looked, and, lo, three men stood by him." (Gen. xviii. 2.) Abraham requests the holy strangers to be his guests, and somewhat farther back Sarah invites them to rest themselves on a long bench. Higher up on the right side an angel stays the intended sacrifice of Isaac by his father Abraham. On the right foreground are the two servants, awaiting their return by the side of a fountain shaded by a rock.

Esau. 5. Contains the history of Esau who sold his birthright for a mess of pottage. The story is represented in the usual dramatic manner of the early Renaissance artists. On the house-top is seen Rebekah, the wife of Isaac, in commune with the Deity: "And the children struggled within her and she said, If it be so, why am I thus? and she went to inquire of the Lord. And the Lord said unto her, two nations are in thy womb," &c. (Genesis, xxv. 21, 22, 23.) In the centre distance Esau enters the house and receives the mess of pottage for which he sold his birthright to Jacob. In the farthest distance to the right Jacob following Rebekah's instructions brings a kid from the flock to make savoury meat for Isaac: "And thou shalt bring it to thy father that he may eat and that he may bless thee before his death." (Gen. xxvii. 10.) In the distance on the opposite side she forms the skin into a garment for Jacob, on the right hand foreground she stands by, whilst the false brother with the animal's skin over his shoulders receives Isaac's blessing on his knees. The two principal figures of the foreground show Isaac comforting the defrauded Esau, who with his hounds has just returned from hunting. (Gen. xxvii. 30-41.) The groups of extremely graceful figures to the left represent probably Esau's wives "who were a grief of mind unto Isaac and to Rebekah," they appear to discuss the whole affair.

6. Contains the story of Joseph. Joseph.

In the upper distance to the right, his brethren, afraid to slay him, yet bearing a mortal hatred to him, sell the boy to a company of Ishmaelites coming from Gilead, "with their camels bearing spicery and balm and myrrh, going to carry it down to Egypt." (Gen. xxxvii. 25.)

The right foreground and centre represents all nations coming to Egypt for corn; the circular building is one of the storehouses opened by Joseph, in which men are seen hurrying to and fro with burdens.

In the foreground are Joseph's brethren preparing to return for Benjamin. In the left foreground, the silver cup, which Joseph had secretly caused to be placed in Benjamin's sack is discovered there by the Egyptian messenger: "Then they rent their clothes and laded every man his ass, and returned to the city." (Gen. xliv. 13.) Farther back above, he accuses Benjamin of the act, and demands him as a servant, when "Judah came near unto him, and said, Oh, my lord, let thy servant, I pray thee, speak a word in my lord's ears." (Gen. xliv. 18.) This part, however, may equally apply to his discovery of himself to his brethren; and Vasari gives it as such, but his explanation of these panels, though exceedingly well told, is full of errors.

7. Moses on Mount Sinai receiving the tablets with the Ten Commandments from God. Aaron is seen some little distance beneath reverently covering himself before the Divine presence; at the foot of the mountain are groups, among which are figures of great beauty, terrified at the strangeness of the event. Moses on Mount Sinai.

8. Represents the passage of the Jews across the divided waters of Jordan: "And the priests that bare the ark of the covenant of the Lord, stood firm on dry ground in the midst of Jordan, and all the Israelites passed over on dry ground." (Joshua, iii. 17.) Joshua.

Some are carrying stones, as Joshua commanded them, to be set up, as commemorative of the miracle.

In the distance above, the priests bear the ark of the covenant, accompanied with the men of war, &c., and march round the walls of beleagured Jericho: "And

it shall come to pass, that when they make a long blast with the ram's horn, and when ye hear the sound of the trumpet, all the people shall shout with a great shout, and the wall of the city shall fall down flat." (Josh. vi. 5.)

This is being done, and one of the towers is toppling from its base.

David and Goliath. 9. A battle between the Hebrews and the Philistines, in which the combat between David and Goliath forms the chief episode.

Solomon. 10. In the tenth panel is shown the meeting of Solomon and the Queen of Sheba, surrounded by a numerous retinue of attendants. We remark here, as a curious instance of the artist's attention to all his accessories, that some variety is obtained by the introduction of the pointed arch in the temple, a gothic vaulted roof, and an apsis in the same style.

A Head from the Bronze Gates, by Ghiberti.

The borders are beautifully composed and executed with natural and conventional foliage; twenty-four heads in full relief, and four reclining figures. The return of the jambs is ornamented with a running ivy pattern in very low relief of the greatest delicacy; and the external border is formed by a wonderful composition of foliage and natural objects, which stands

forth as the most completely beautiful and finely executed design of modern or ancient times. Beauty of the design—

Figure in a niche, from the Bronze Gates, by Ghiberti.

It was not without justice, that Michael Angelo, speaking of these gates, declared that they were worthy of being the doors of Paradise. In the interesting manuscript left by Lorenzo himself, he says, "I have done my best in all respects to imitate nature so far as was in my power." Such a work, we believe no artist of modern times has shown himself capable of approaching, and when we consider the period (prior to 1450) admiration of Michael Angelo.

when it was executed, a degree of astonishment blends itself with our admiration, which makes its designer and workman appear of superhuman genius.

The death of its gifted author occurred at Florence in the year 1455.

The fourth Genoa doorway.

The door beyond this is from the Doria palace, at Genoa, near the church of St. Matthew. The shield in the centre of the frieze is charged with the coronetted eagle of the Doria family. Doors similar to this are frequent in the older streets of Genoa.

The finely designed ornament in the door head, between the pilaster caps, is from the church of St. John and St. Paul, at Venice.

The Venetian ornaments within it,

The side ornaments, joining the pilasters, are favourable examples of the Lombardi school of decoration, from the small church of S. M. dei Miracoli, at Venice, in which we remark that combination of conventional and natural forms, which characterises the early Renaissance artists, exceedingly well carried out.

by the Lombardi.

The Lombardi family were, in a great measure, the types and founders of the Venetian Renaissance style. Pietro Lombardo, the eldest of them, designed the beautiful little church of S. M. dei Miracoli, in 1480. His sons, Tullio and Antonio, became celebrated as sculptors; and Martin Lombardo, his nephew, is well known as the architect of various noble works at Venice, such as the school of San Rocco, the Vendramin Calerghi Palace, the church of S. Zachariah, &c. Corresponding pieces of ornament to these are to be seen also in the principal Doria doorway, to the left of Ghiberti's gate.

The fourth door from St. Maclou, Rouen;

The door to the right is the back of one of the wooden ones by Jean Goujon, from Rouen, though a difference in the ornament appears to indicate a less able hand. It was usual for artists in those days to have many assistants, and probably in this valve there is somewhat less of Goujon's own workmanship.

over it, five bas-reliefs by Pierino da Vinci,

Above this are ranged five bas-reliefs with their accompanying pilasters; they are preserved at the museum at Florence, and are ascribed to Pierino da Vinci. They represent the Christian virtues of Faith with the chalice; Prayer with clasped hands; Charity with children;

Wisdom with a serpent, "Be ye wise as serpents,"(Matt. x. 16); and Justice with a sword.

The four Cardinal Virtues, known to the ancient, and arranged by Archytas, were Prudence or Wisdom, Justice, Courage, and Temperance. On these the Christian fathers grafted Faith, Hope, and Charity. Some have divided the virtues into two classes: theological or divine, and cardinal or moral virtues; the latter being capable of great extension, the former consisting of Faith, Hope, and Charity. of the Cardinal Virtues.

Bas-relief of Wisdom, by Perino.

The sculptor of these bas-reliefs, nephew of the celebrated Lionardo da Vinci, was a pupil of Tribolo. He

gave promise of much ability, but unhappily died at the age of twenty-three.

The style exhibited in these carvings, although very graceful, is somewhat affected in manner. This affectation Perino doubtless caught from his master, who was one of the first who worked in the exaggerated manner adopted by Michael Angelo. In da Vinci's work, however, we miss the dignity of Tribolo's style, which was singularly divided between that of Donatello, and of Michael Angelo. Witness his admirable design for an aged Sybil.

Panel from Oudenarde.

The piece of ornament between this and Ghiberti's door, is from the Hôtel de Ville, at Oudenarde, in Belgium. The centre medallion contains a spirited combat with nude figures.

The Granada bas-reliefs in the plinth of arcade.

The bas-reliefs of the plinth proceeding towards the vestibule, are from the high altar of Granada Cathedral, in Spain, and are attributed to Felipe Vigarny, an able sculptor of the sixteenth century. They are illustrations of the capture of Granada by the Spaniards in 1492, and the final subjugation of the Moors.

Subjects—

The first one represents a conversion of Moorish men and women. These conversions were enforced with the greatest cruelty, and led to numerous disturbances. "Observe," writes Mr. Ford, in his excellent work on Spain, "the mufflers and leg wrappers of the women. The Roman 'fasciæ' are precisely those still worn at Tetuan by their descendants; who thus, as Orientals, do not change stockings or fashions."

the triumphs of the Catholic sovereigns;

The other panel shows the entry of Isabella into the conquered city, accompanied by Ferdinand on her left hand, and the great Cardinal Mendoza on her right, followed by a large retinue. One of the figures on the right side is that of the Moorish king, "El rey Chico," as Abu-Abdillah, or Boabdil, was called by the Spaniards. He is seen tendering the keys of the city, whilst the Moorish captives are issuing from the gates.

the originals painted;

The originals at Granada are coloured, a custom which was much in vogue with Spaniards, and of which extraordinarily clever examples of life-size figures by Hernandez and Juan de Juni, are still preserved in the museum at Valladolid.

their sculptor.

The sculptor Vigarny was engaged on the wood-work

of Toledo Cathedral, and died in that city in the year 1543. The whole power and policy of Ferdinand and Isabella were directed towards the subjugation and conversion of the Moors, and they succeeded. The ruin of Granada dates from the day in which the Spanish flag waved from the fortress of the Alhambra.

Pilasters from the tomb of Louis XII., one with date.

The small coupled pilasters on each side are from the tomb of Louis XII., on which military weapons are ingeniously combined with natural foliage and fruits. The fleur-de-lys occurs on the shields, and on the base of the farthest to the right is the date MDXVII, (1517); so that although the monument was not raised before the year 1531, it must have been commenced shortly after the king's death in 1515.

Recumbent statue of Roberte Legendre.

The recumbent statue in the centre is that of Roberte Legendre, wife of Louis de Poncher, now preserved in the Louvre. The richly worked monument from which it was taken no longer exists; but we find that Louis de Poncher died in 1521, and his monument is attributed by Lenoir to Jean Juste, of Tours, the same who executed the tomb of Henry II. The original statue is executed in a rough sandstone; it is remarkable for the breadth and well arranged folds of the drapery, and in the face and hands for great truth to nature.

The altar frontal beneath.

It rests upon an altar frontal from the Certosa, at Pavia. In the central niche is a statue of Christ; the two extreme figures are St. John the Baptist and Mary Magdalen; the remaining two represent St. Peter and St. Paul. The proportions and execution of this composition are very good, and its style reminds one of some of the earlier Florentine masters.

Bas-reliefs over the loggia arcade, from the tomb of Cardinal Duprat;

The bas-reliefs over the projecting vestibule are from the tomb of Cardinal Duprat, now in the Louvre, at Paris.

They represent passages in the life of that statesman, who was born in 1463, he entered the law at an early age. In 1490, he was given a government appointment; and in 1495, was made Advocate General of the provincial parliament of Toulouse. Francis I., on ascending the throne, made him Chancellor of France, and he accompanied Francis into Italy. On the death of his wife he embraced the ecclesiastical profession. In 1527,

his life, he was made Cardinal by the Pope, and in 1530 Legate à latere; he died in 1535, shortly after which period the monument appears to have been executed. His life was one of intrigue with his superiors, and oppression to his inferiors, whilst acting as the minister of Francis, and his name was odious to the nation, by whom he was denounced even from the pulpit, but he remained in royal favour to the day of his death.

their subjects. The subject to the left appears to represent his triumphal return to France as Cardinal. The two centre ones relate probably to Councils convoked by him, in which he promulgated his cruel decrees against the Reformers; a cardinal's hat is worked on the cloth of each table. On the right, he is preceded by a large body of priests, probably a procession as Legate à latere.

The Madonna and statues over loggia. The Madonna in the centre is from the Certosa, at Pavia, from the cloisters of which monastery are the fine statues of saints and monks, which surmount the coping. The originals are in terra-cotta, the artist's name is unknown.

Centre fountain from the Château Gaillon. In the centre of the court is the fountain of the Château de Gaillon, very beautifully worked, and of a well-studied outline, quite in the antique taste.

The château (now destroyed) to which this fountain belonged, was one of the earliest examples of Italian Renaissance executed in France. It was designed between the years 1500 and 1510, by Fra Giocondo, a native of Verona, who visited France in the year 1496, for the good Cardinal George d'Amboise. The fountain itself, and a very fine portion of the façade, were saved by the exertions of M. Albert Lenoir from neglect, and were placed by him in the court-yard of the Ecole des Beaux Arts, at Paris; it appears to have formed only a part of the original design, which was continued up to a much greater height, as represented by Ducerceau in his prints of the château. Giocondo was one of the most learned of the Renaissance artists, he published the first good edition of Vitruvius, and was an able engraver. He was at Rome during the Pontificate of Leo X., assisting Sangallo and Raffaelle in the works at St. Peter's; of his later life nothing is known. His earliest and best works are the bridge of Notre Dame, at Paris;

the Casa del Consiglio, at Verona; and the Fondaco dei Tedeschi, at Venice.

Of d'Amboise we have already had occasion to speak; he was prime minister of Louis XII., and so beloved by the nation that he was known as the "Pére du Peuple;" he died in the year 1510.

This fountain has been admirably burnt in terra-cotta by Mr. J. M. Blashfield. The little bronze figure surmounting the fountain has been taken from the Stanza dei bronzi in the gallery of the Uffizii at Florence.

Two bronze statues from Innspruck.

The two large bronze statues which stand near the fountain, have been taken from the series which surround the tomb of the Emperor Maximilian at Innspruck. Having already given some particulars respecting the tomb, in describing the two knights belonging to this set, which stand in front of the façade of the Court, we need now do little more than direct attention to the extraordinary elaboration of the costume, and the perfect finish of the bronze chasing.

The two remaining statues are St. John and David, by Donatello, and may be ranked among the best works of that artist.

Statue of David, by Donatello

David rests with one foot on the head of Goliath, whose sword he holds in one hand, and in the other a stone. The coverings or buskins commencing at the knee, and ingeniously terminating in sandals, are very original and are delicately ornamented. The head, with its picturesque cap, wreath of leaves, and flowing locks, is exceedingly well managed; and few who have noticed the picturesque manner in which the Italian peasant boys will, with a few flowers, make their "capelloni" the very double of what Donatello has given to David, will be at a loss in discovering the source from which the artist has derived his "motive." Nature here has evidently been closely studied. The whole is enclosed with a wreath of victory as a base. The armed head of Goliath is a study by itself. Vasari tells us that this statue, whose softness, animation, and truth to nature, he greatly admires, originally stood in the court of the Medici palace at Florence. It is now preserved in the Florentine gallery.

Statue of

The statue of John the Baptist is a beautiful transcript from nature, remarkable for the youthful innocence

John the Baptist, by Donatello.

and sweetness of its expression ; he holds a scroll in his hand, the drapery is finely managed, and the hair affords

Head of the Statue of David, by Donatello.

a good example of the great attention Donatello paid to that portion of his works, in which he has never been excelled by any artist. The influence of the revived antique taste, is seen in the sandals, with the exception of which, the whole sentiment is one of simple nature.

The Venice wells ;

The two beautiful bronze wells at each extremity of the court are from the court-yard of the Ducal palace at Venice. Although somewhat different in style, they are both of nearly the same date, and are excellent examples of the perfection at which bronze-casting had arrived in the sixteenth century at Venice, and the style of ornamental art then prevalent in that city.

the larger

The larger one is the work, says Cicognara, of a certain "Nicholas, conflator tormentorum," or military engine maker to the illustrious Republic, and has a Latin motto of "Franco Veniero dux xxx. in princi. anno ii. 1556." In the upper small ovals are portraits of the Doges and emblems of St. Mark. The large central panels contain subjects from the Holy Scriptures. In the small ovals beneath, are river gods, &c.

The smaller one is the work of Alfonso Alberghetti of Ferrara, and was cast in the year 1559. It is crowned by the singular little figure of the "gäns-mannchen" from Nuremberg, representing a countryman carrying two geese under his arms. This strange caprice was executed by a clever artist of the name of Labenwolf, by whom was also produced the bronze fountain in the Town Hall in the same city.

and smaller one.

The goose-man.

The Gäns-mannchen, from the Goose Market, Nuremberg.

The larger well, which has also been arranged as a

The Cupid and Dolphin, by Verocchio;

fountain basin, is surmounted by the statue of a bronze Cupid with a dolphin taken from the court-yard of the Palazzo Vecchio, at Florence. It was executed by Andrea del Verocchio, the celebrated Florentine artist, for a fountain at the Palazzo Careggi, near Florence, but was afterwards removed by one of the Medici to the Palazzo Vecchio. It is a work of great merit, and not unworthily represents the ability of Andrea. He was a pupil of Donatello, and on the death of that great master, and of Ghiberti, was considered the best sculptor and bronze worker in Florence (circa 1466); his most celebrated production is the equestrian bronze statue of Bartolomeo Colleone, at Venice, working at which he caught a fever and died in the year 1488.

his pupils.

Among his pupils were the great artists Lionardo da Vinci, Pietro Perugino, and Francesco di Simone.

Venetian public spirit.

One of the great disadvantages of Venice, was the dearth of good water. To remedy this, the senate caused two wells to be sunk, in the court of the Ducal palace, for public use. And in this, as in all their other public works, they proceeded with that noble spirit of jealousy for the glory of their name, which rendered Venice the queen of Italy.

THE GARDEN GALLERY.

The ceiling of the Sala di Cambio at Perugia;

Passing through the central door, beneath the bronze Nymph, into the garden gallery, we find the beautiful ceiling by Perugino, from the Sala di Cambio, at Perugia.

Apollo in his chariot occupies the central lunette.

its subjects;

The three lunettes on the side of the large transept contain Mars, Jupiter, and Saturn; those of the other compartment are Mercury, the Moon, and Venus. We observe that this symbolises the planetary system, as far as it was known in Perugino's time; Apollo, as the sun, being in the centre, and the six planets revolving round him. These allegorical representations were much in vogue with the early artists, who commenced that fashion which afterwards was carried to an extravagant extent. Each of the planets is accompanied by its appropriate zodiacal signs. Apollo has the lion; Mercury, the virgin

and the gemini ; Luna, the crab ; Venus, the balance and bull ; Mars, the ram and scorpion ; Jupiter, the fishes and centaur ; Saturn, the water-carrier and sea-horse.

painted by Perugino;

The Sala di Cambio, or Exchange of Perugia, in the Papal States, is profusely decorated with frescoes by Pietro Perugino, in which he was assisted by his pupil Raffaelle. Among them may be especially remarked the composition of the Transfiguration which was afterwards adopted, with but slight modification, for the upper part of the great master-piece of the latter. Pietro was born of poor parents, but in a land of artists, so he fearlessly entered the course, and at the age of twenty-five went to Florence, at that time distinguished for its professors. After studying under Andrea Verocchio, and from Masaccio, he obtained much employment in that city. Ten years after his arrival there, or about the year 1480, he was invited to Rome to assist in the decorations of the Sistine Chapel ; after this he settled at Perugia. His best works were done between the years 1490 and 1502. At this time he was very popular, and was in constant employ, especially at Perugia. He died in 1505. Although not occupying a high place, as one of the greatest draughtsmen, his works are nevertheless characterised by an extraordinary power of expression and style—though Michael Angelo called him "a mere bungler ;" he certainly evinced a deep religious sentiment, such as is but rarely to be met with in the works of the great Florentine himself. His mural paintings and decorations are especially good, and indeed he has few rivals in the style of Decorative art, of which (as we have already remarked in our observations on Polychromy) the roof of the Sala del Cambio is an excellent example, and to which he gave that tone which renders works of a similar nature, in the early half of the sixteenth century, so exceedingly valuable. His name will also be always held in remembrance as the master of Raffaelle, between whose early works and those of Pietro there is a close resemblance.

his life,

style,

and school.

Copy made by Mr. Smallfield.

This very successful reproduction has been executed by Mr. Frederick Smallfield from elaborate studies made on the spot by the architect under whose superintendence the work has been carried out. The decorations of the

adjoining beams, &c., have been taken from the ceiling of the library at Sienna, and in the panels are inscribed the names of those arabesque painters, whose genius developed under the fostering care of Perugino, most contributed to elevate the character of Italian Renaissance mural decoration.

Left wall, on entering.

The wall to the left, on entering the gallery, is ornamented with the arches and entablature from the small cloister of the Certosa, near Pavia. They are finely executed in terra-cotta. The heads of the circular panels are characterised by great picturesqueness and force, and the singing boys in the frieze are highly praised by the judicious Cicognara in his "Storia della Scultura." Unfortunately the name of the artist of these beautiful cloisters is not ascertained. The pilasters, from the monuments of Gian Galeazzo Visconti, are sculptured with a clever and bold arrangement of armours and weapons, in which antique forms predominate.

Arches from the small cloistor of the Certosa.

Large end pilaster from Venice.

The first pilaster to the right, on the wall opposite the gardens, is from the top of the Giants' Staircase, at the Ducal palace, Venice. The side of the palace from which it is taken was commenced by Antonio Bregno in 1486, and finished by Scarpagnino in 1550: the present example belongs apparently to the work of the first-named master.

Monument next it from Genoa.

The centre panel of the monument next to it (which is from the Church of San Teodoro at Genoa) represents a recumbent figure of the Infant Christ, with an angel at his head, behind whom is a kneeling ecclesiastic. In front kneels Mary in adoration, and behind her is a monk; in the sky are glorifying angels. Four female saints, or emblematic figures occupy the side niches; at the extreme angles beneath are two saints, the one bound is St. Sebastian. Beneath are six angels, supporting the inscription "Verbum caro factum," *the Word made Flesh.* In the highest angle is represented the Adoration of the Magi. This monument is in a good early Renaissance style, and its design is entirely in honour of the Infant Christ.

In middle arch space is the bronze monument of

Next to this is the very magnificent Transition monument of the Emperor Lewis of Bavaria. At top the emperor is seen enthroned beneath a draped canopy,

drawn aside by two angels ; beneath his feet are shields charged with the double-headed eagle, a coronetted lion, and a shield "barry bendy." In the lower compartment are two young men, one in the dress of a civilian, wearing a cap richly wreathed with feathers, and furnished with a centre brooch of an angel with a scroll ; the other is in complete armour of the sixteenth century, channelled and swoln, with long pointed shoes, long rowelled spurs, and elbow pieces finishing in long spikes. Between the two is an attendant lion. The ornamental tile pavement on which they stand is represented in perspective, and some of the squares are ornamented with shields charged with monograms. Lewis of Bavaria.

The armour, tapestry, costume, and details of this monument are executed with a minute delicacy and fidelity, which render it peculiarly valuable and interesting. The whole design affording a fine example of the state of sculpture in Germany during the late Gothic period, at a time when some of the most celebrated Renaissance works were being executed in Italy, and Germany was just rousing herself to reformation in art. Above this is a beautiful semicircular composition of the Virgin and Child, with adoring angels on each side— a graceful specimen of Italian Renaissance sculpture, preserved in the Royal Museum, Berlin. Above it, lunette fro Berlin.

The next monument is from the Church of San Teodoro, Genoa. Gracefully designed winged genii rest mournfully on each side of the central panel, which, from the smoothness of its surface, appears never to have had an inscription. The pilasters are ornamented with the chalice, book, cross, and other articles of church service, seeming to indicate that a priest was honoured with this memorial. The lowest sculptured panel represents the Resurrection. The Marys approach the sepulchre, on which sits the angel who announces that event. The upper panel shows Christ Rising from the Tomb, some of the guards being asleep and others terrified. The style is Lombard Renaissance, of the close of the fifteenth or commencement of the sixteenth century. Monument nearest the door, also from Genoa.

Between the pilasters of the doorway are portions of Jean Goujon's doors at Rouen (1542). The ornament On each side of the doorway into the

Court, are portions of the door of St. Maclou, Rouen—beneath them small subjects from Berlin, and pilasters from the tomb of Louis XII. of France.

shows a tendency to that abruptly carved scroll-work which prevailed so generally in the sixteenth and seventeenth centuries. The Alpha and Omega in the small circles are ingeniously combined with the monogram of Christ, surmounted by a cross and a pastoral staff; the heads in the diamond-shaped panels are those of Jesus and Mary. Beneath (on the right) are three early pieces of Italian Renaissance sculpture from the Royal Museum, Berlin. The two profiles are evidently portraits; in the centre is a Madonna and Child; they are all executed in a style which bears the impress of Donatello's influence. The pilasters between are from the tomb of Louis XII. of France, ascribed to Jean Juste of Tours (1531), but quite in the style of the best Venetian Renaissance epoch. The combination of armour, musical instruments, &c., with fruit and foliage, is very cleverly managed. The boldly carved frieze above Goujon's door is from Genoa.

Over the doorway a lunette from Berlin.

Over the central doorway is a semicircular composition of a seated saint, a nimbus encircles his head, and a large bird is perched on his chair; on each side of him are kneeling figures. The original is preserved in the Royal Museum, Berlin. It appears to be an example of Italian sculpture in the fourteenth century:

On each side of it figures from the Certosa.

On each side of it are two excellently designed figures from the cloisters of the Certosa, Pavia; the brackets on which they stand are from the tomb of Cardinal d'Amboise at Rouen (1525).

The frieze above is from Genoa.

Other Berlin subjects.

On the other side, beneath Goujon's door, are very beautiful compositions of the Holy Family, from the Berlin Museum; that to the left is attributed to Perino da Vinci, nephew of the great Lionardo, a notice of whose life we have already given. The treatment of both this one and its pendant is very pictorial; the latter especially, reminds us of the works of the great sixteenth century painters. The folds of the drapery are excellently arranged.

Beneath these arches is placed the tomb of Bernward von Gablenz, from the Cathedral of Mayence.

An admirable work in which, with the exception of the statues, the influence of the antique is predominant.

The figures are peculiarly fine. Sebastian von der Gablenz is seen in the centre, arrayed in full military costume of the last half of the sixteenth century. On one side of him his wife Barbara, and on the other Bernward von Gablenz. The faces are evidently portraits, and the costumes are exceedingly interesting as examples of the period. At the back are five kneeling figures; the young men in complete armour, like that of Sebastian, almost entirely plate armour, and the females in very simple costume, with large ruffs. The general character of the monument puts us in mind of some of our Elizabethan ones. The frieze is ornamented with shields charged with family armorial bearings.

The tomb of the von Gablenz family from Mayence Cathedral.

The German inscription on the tomb is "Anno Domini 1573, den 16 Januar ist in Got Christlich und sellich entschlaffen der edel und erenvest Sebastian von der Gablenz zur Windischrèiben. Und zuvor anno domini 1570 den 13 Juny ist in Got Christlich und sellich verscheden die edel und tugnthafte frau Barbara von der Gablenz geborne von Binau dem beydem ehelfeidln Got genedig seyn wole. Amen."

The German inscription;

The Latin inscriptiòn is, "Anno domini 1592 die 2 Febr. pie in Çhristo obdormivit (?) et nobilis dominus D. Johannes Bernardus a Gablentz metropolitanæ Moguntinæ archipresbyter et d'Albani necnon in gradibus B. Mariæ virg. ecclesiæ canon capitul. ætatis suæ anno 55, cui anima Deo viva.

the Latin one.

"Johannes Bernardus obiit nunc extra felix secula de Gablenz insigni stirpe capes gens."

On each side, supporting the arches of the arcade above, are richly ornamented candelabra, executed in marble, from the Palazzo Rayper in Jessatello, Genoa; their style indicates the first half of the sixteenth century.

Marble candelabra,

The terra-cotta arches above are from the large cloisters of the Certosa, Pavia. The arrangement of the angels round the archivolt is particularly graceful, the outer wreath surrounding them is bound with a band, on every turn of which are inscribed the letters VE, GRA (Ave, gratia). The figures are exceedingly bold and artistic. The central medallion represents St. Lawrence, with his emblem, the gridiron on which he suffered martyrdom. The style is very early Renaissance, with

supporting arches from the large cloisters of the Certosa

much Gothic feeling—the artist's name is unknown; but they are evidently of earlier date than the small cloisters, and bear, in their detail, a striking resemblance to the ornament of the basement story of the hospital at Milan, also in terra-cotta, which is ascertained to have been the work of Antonio Filarete, in 1456, to about which period, or somewhat earlier, the cloisters may be ascribed.

The Genoa frieze.

The frieze is filled in with various pieces of ornament from Genoa.

Germain Pilon's Graces,

In the centre, beneath Perugino's ceiling, are the three Graces—Aglaia, Thalia, and Euphrosyne, by Germain Pilon.

supported the hearts of Henry II. and Catherine de Medici;

This beautiful group is cut out of one block of marble, and was intended to serve as the support of an urn, containing the hearts of Henry II. and Catherine de Medici. It is now preserved in the Louvre, Paris.

cost 200 livres;

The account book of the royal household informs us of the precise date when these were executed. Primaticcio, Abbot of St. Martin—an odd but substantial honour conferred on that artist—acts as paymaster, and is ordered to pay Germain Pilon 200 livres, in the year 1560, for the sculpture of three figures, for the sepulchre of the royal hearts.

the pedestal by Jean Picart.

In the same year Jean Picart receives 100 livres for a clay model of the "pied d'estal," and vase for the hearts, and for a crown as an ornament to the image of the heart of the late King.

On the three sides of the pedestal are the following Latin inscriptions:—

The inscriptions.

"Cor junctum amborum, longum testatur amorem ante homines. Junctus spiritus ante Deum."

"Hîc cor deposuit Regis Catharinæ mariti, id cupiens condere posse sinu." (A very pretty compliment.)

"Cor quondam charitum sedem, cor summa secutum, tres Charites summo vertice jure ferunt." *

* "The conjoined hearts of both attest a long love before men. The united Spirit before God."

"Here she deposited the heart of the King, Catherine's consort, wishing, if it were possible, to bury it in her bosom."

"Three Graces justly bear on their head a heart, once the seat of the Graces, and which aspired after the highest aims."

This very beautiful specimen of the French school of sculpture is the masterpiece of Pilon, and worthily sustains his great reputation.

Four wooden statues by Germain Pilon,

The four wooden statues at the angles are also by Germain Pilon, and are preserved in the Louvre. They are more pictorial and less graceful than those of Henry's monument; showing also more of that peculiar character which was adopted by the French sculptors of the seventeenth century.

from the tomb of Diana de Poictiers.

It is not ascertained from whence they came, but we find that the tomb of Diana of Poitiers, at the Château d'Anet, had four female figures at the angles, sculptured in wood by Germain Pilon in 1570; with one arm they sustained the cornice of the sarcophagus, with the other raised above their heads they held torches; and those here seen completely answer to the drawings of Diana's supporters, as shown in Lenoir's work. The *chasse* or treasure-box of the chapel of St. Geneviève, at Paris, is supported by four female figures which are their counterparts in miniature. Diana of Poitiers died in 1566.

Bronze effigy of Marino da Soccino;

Opposite the entrance from the Renaissance Court into the gallery, beyond the Graces by Pilon, is placed the very remarkable bronze effigy of Marino da Soccino by Vecchietta of Siena, a pupil of the celebrated Jacopo della Quercia; the original is preserved in the Museum at Florence.

admirable.

The face, hands, and feet of this effigy are deserving of the artist's closest study and attention for their very minute treatment; and though the subject is painful, it is impossible to refrain from admiration at this, which is undoubtedly one of the finest bronzes in existence.

Monument of the Countess of Hertford,

The effigies lower down the gallery are from the monument of the Countess of Hertford, in Salisbury Cathedral. The countess died in 1563, but her husband, Edward, Earl of Hertford, not till the year 1621, at which period, Nicholas Stone was the fashionable sculptor. The monument was probably not raised till after the earl's death, but we have no means of ascertaining by whom.

interesting for armour,

The countess reclines in full costume, very similar to that of Elizabeth and Mary Queen of Scots as seen on their monuments. The armour and costume of her two sons are interesting as a memorial of the times, and

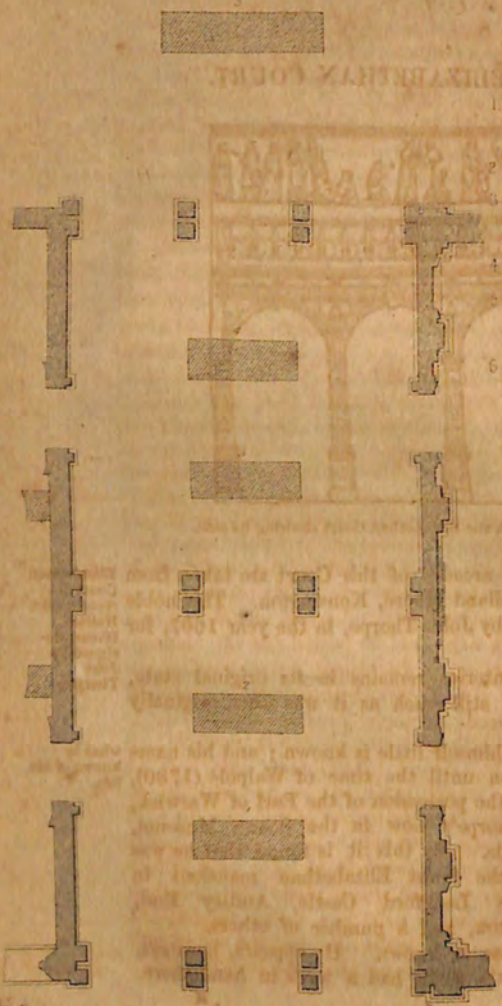
appear to be studiously correct, they indicate the close of the sixteenth, or early part of the seventeenth century.

and costume. The boots of the men are not unlike those in use at a much later period, and their heels are very small. The folds at the foot of Lady Hertford's dress resemble those of Mary, and we remark the same curiously small shoes and heels.

The Countess was Lady Jane Grey's sister. The family were royally connected, the earl being uncle to Edward VI., and regent during the prince's minority, whilst his countess was sister of Lady Jane Grey.

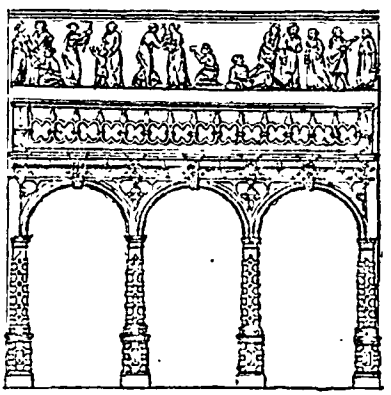
The Dijon pedestal. The subject near them (to the right, on the garden side) is from the very remarkable Renaissance church of St. Michael at Dijon, built about the middle of the sixteenth century; it forms a pedestal for the Virgin over the chief entrance. The base is completely Gothic; the panels of the circular portion above, which is in the Renaissance style, are divided by antique candelabra, and are supported by cherubs' heads. The two first contain women in antique costume—one setting fire to implements of war. 3. Orpheus, or Apollo, with the lyre. 4. Venus and Cupid. 5. A rough copy of the Apollo Belvidere. 6. Judith with the head of Holofernes. 7. The Judgment of Solomon. 8. St. James the Greater. 9. Christ and Mary Magdalene. The remaining figures and ornaments are founded on antique models.

The Tremouille twisted shaft. To the left is a column from the Hôtel Tremouille, Paris, which building we have already had occasion to notice. As in the case of the columns (near the Certosa window in the court), the Gothic and Renaissance are here seen equally poised.



ELIZABETHAN VESTIBULE

THE ELIZABETHAN COURT.



Section through the Elizabethan Court showing its side.

Elizabethan Court derived from Holland House, designed by John Thorpe;

The façades and arcades of this Court are taken from the exterior of Holland House, Kensington. This noble mansion was built by John Thorpe, in the year 1607, for Sir Walter Coapes.

Little of the interior remains in its original state, but the exterior is still much as it was when originally constructed.

what is known of his life.

Of the architect himself little is known.; and his name was lost in oblivion until the time of Walpole (1780), who discovered in the possession of the Earl of Warwick, a folio MS. of Thorpe's now in the Soane Museum, Lincoln's Inn Fields. By this it is found that he was the designer of the finest Elizabethan mansions in England, such as Longford Castle, Audley End, Kensington, Wollaton, and a number of others.

Of his life nothing is known. He appears, however, to have been to Paris, as he had a work in hand there.

Among the plans in the MS., is one formed by an I and a T, with the following triplet under it—

"Thes 2 letters I and T,
Joyned together as you see,
Is meant for a dwelling house for mee."

The successive occupants of Holland House.

The daughter of Sir Walter Coapes, or Coape, was married to Henry Rich, Earl of Holland, who, on Sir Walter's death, succeeded to the mansion.

His character was violent, sullen, and changeable, and his conduct in the civil wars vacillating. In 1647 he permitted a meeting of Parliamentarians to take place at Holland House, but was finally taken in arms for the king, and suffered death on the scaffold. In 1649, Lambert, the Parliamentarian general, fixed his head-quarters here, and the place was often visited by Cromwell.

Addison died at Holland House in 1719.

About the year 1762 it come into the possession of the present family, being purchased by the Right Hon. Henry Fox (father of the celebrated Charles James), who was shortly afterwards created Lord Holland.

First monument on entering from the gallery is that of Sir John Cheney;

The first monument, on entering from the gallery, is that of Sir John Cheney, from Salisbury Cathedral.

An altar tomb (a repetition of that of the Countess of Richmond) supports the noble effigy of the knight in alabaster. Sir John was noted in the wars of the Red and White Roses for his great prowess and gigantic stature. At the battle of Bosworth Field he was one of the chosen band appointed to guard the person of

his life,

Richmond, afterwards Henry VII. In the excitement of the battle Richard charged them in person, slew Sir William Brandon, and unhorsed Sir John Cheney. In the same year (1485) he was made a baron and standard-bearer to the King Henry VII., an office he held till his death, which occurred early in the reign of Henry VIII. The statue is of alabaster, his hair long and flowing; he is clad in complete armour, with an undercoat of chain mail, and is decorated with the Lancastrian collar and the order of the Garter: his fingers are covered with rings.

and effigy in alabaster.

The use of alabaster for statues was very general at

this period, and its superiority to marble both from its transparency and colour is incontestable. It is not generally known that large quantities of it are to be found in Staffordshire, Derbyshire, Yorkshire, &c., of various rich tints. The working of it is not difficult, but it requires more care in finishing than any other material. Mr. Richardson, the sculptor, has lately employed it with much success in monumental effigies, and we trust that its use will speedily become more common.

Effigy of Mary Queen of Scots.

The next effigy is that of Mary Queen of Scotland, from her monument, which was erected by her son James I. in Westminster Abbey, shortly after his accession to the English throne (1602). The recumbent statue of the queen is in white marble, and in the well-known costume of the Elizabethan era. The face is a portrait, the hands are remarkably delicate, with long tapering fingers. The

Head of Mary Queen of Scots, from her monument in Westminster Abbey.

folds at the foot of her dress are curiously arranged, and the shoes and heels are represented as exceedingly small. (*See* Portrait Gallery, No. 490.)

Change of style of tombs in Elizabeth's reign.

In the tombs of Henry VII., and the Countess of Richmond, are seen representatives of a small class of monuments in the Renaissance style, which under Torrigiano's influence followed those of the late Gothic period. In the time of Elizabeth a total change occurred.

Introduction

An open arcade surmounted by a richly worked enta-

of colour and inlay,

blature and an arched canopy, supported by columns of various coloured marbles, covered the altar tomb, which was also inlaid with coloured marble and emblazoned with armorial bearings,—on this rested the recumbent figure of the deceased,—the whole being painted and gilt in a sumptuous manner.

imitated in the court by Mr. Colton.

It is this peculiar style of rich colour and inlay which has been imitated in the painted decorations of this Court, which have been very carefully executed by Mr. Colton.

Effigy of Queen Elizabeth.

The third effigy is that of Queen Elizabeth from her monument, which was constructed about the year 1606, in Westminster Abbey. Walpole states that the whole cost was 965*l.*, "besides the stone."

Her monument,

Columns with black marble shafts, white marble bases, and gilt capitals, support a grand entablature and centre canopy, ornamented with the royal arms.

The figure itself is of white marble, and the countenance agrees with the best portraits of her when aged. Her feet rest on lions, which were originally gilt, she is in complete costume, with the stiff boddice, stuffed fardingale, and immense frill then fashionable; over all

her dress,

is shown the royal mantle lined with ermine, in one hand is the sceptre, in the other the globe. The cushion and tassels are richly ornamented, in a style rather Italian or French, than English.

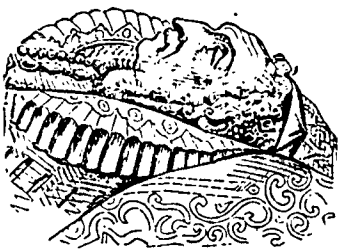
her "limnours,"

It is said in Walpole (edit. Bohn) that the tombs of Mary and Elizabeth are by the same artist, but he is not named. The effigies were often made from full-length portraits, which was the case most probably with Elizabeth's, of whom numerous engravings exist. At one time, however, she issued a proclamation (1563), forbidding any but "a special cunninge paynter" to pourtray her august features.

her person, as described by Hentzner.

Hentzner, who saw her in her 65th year (1598), describes her in a manner which will give life to this statue: "Next came the Queen, very majestic, her face oblong, fair, but wrinkled, her eyes small yet black and pleasant, her nose a little hooked, her lips thin and her teeth black. She had in her ears two pearls with very rich drops, she wore false hair and that red, upon her head she had a small crown . . . . her hands

were small, her fingers long, and her stature neither tall nor low.".



The head of Queen Elizabeth, from her monument.

The general style of ladies' costume at the close of the sixteenth century is seen in this statue. The body is imprisoned in a whalebone boddice, with an extravagantly long waist. The partelet which covered the neck to the chin is removed, and the bosom left partly uncovered; an immense ruff rises round the neck and shoulders nearly on a level to the top of the head, this with the equally extravagant wristbands, were rendered stiff with "a liquid matter which they call starch, wherein the devil hath learned them to wash and dive their ruffs, which being dry will then stand stiff and inflexible about their necks." (Stubbs' Anatomy of Abuses.) Many of these ruffs were laid in advancing length one over the other, finishing with "the master devil ruff." From the hips sprung out the stuffed "vardingale," descending to the feet. Silk stockings were first introduced in this reign, and the shoes with their small heels of Chinese-like character, were of leather, velvet, and very generally of cork. Cotemporary costume.

Their faces were often covered when walking by a black domino over the upper portion, so that, says the justly indignant Stubbs, "If a man knew not their guise, he would think that he met a monster or a devil." The hair was "curled, frizzled, crisped," and intertwined with pearls, wreaths, and "such gewgaws." The head being covered with a great variety of "French hoods, hattes, cappes, kirchers, and such like," some of velvet, some open worked, some forked, "every mean gentle- censured by Stubbs.

81263

woman" indulging in these strange fashions, to the great and excusable wrath of honest Stubbs.

Tomb of the Countess of Richmond, by Torrigiano;

The next effigy is that of Margaret, Countess of Richmond and Derby, from Westminster Abbey. Her tomb is similar in style to that of Henry VII. and is the work of the same sculptor, Torrigiano of Florence. The figure is entirely of copper and was originally richly gilt; round the verge of the sarcophagus was placed an inscription composed by Erasmus, for which, according to an old account-book of St. John's College, Cambridge, he received the sum of 20*s*.

her dress;

She is apparelled in a perfectly plain mourning habit, and her feet rest on the Lancastrian emblem of an antelope collared. The whole is simply and well composed, and the hands and face are studiously natural, while as a specimen of technical skill, both in casting and chasing up, it leaves nothing to be desired.

her life.

This lady was mother of Henry VII. and granddaughter of John of Gaunt. She founded the two colleges of Christ and St. John at Cambridge, and was noted for her encouragement to the art of printing, her love of letters, and her charity. She left a sum of money to be distributed in alms to the poor of Westminster annually, which was still done when Neale wrote his description of the Abbey in 1823. She died at an advanced age, in 1509.

RENAISSANCE MONUMENTS

IN THE COURT OF CHRISTIAN ART, ADJOINING THE GREAT CENTRAL TRANSEPT.

Equestrian statue of Gattamelata by Donatello;

The most prominent object in all this Court is the fine equestrian statue of Erasmo da Narni, which was executed by Donatello for the Signoria of Venice, about the middle of the fifteenth century, and was the first large bronze equestrian statue of modern times. It was erected in the square area enclosed at the western end of the Church of Sant' Antonio, at Padua.

his dress.

The warrior is represented with bare head and hands, but otherwise in armour of the time, combined with bits here and there in the antique taste. His spurs are remarkably long, and every toe is shown, but sheathed in metal; over his breast is a large winged head; the nipples are shown very large, a peculiarity afterwards still further exaggerated by Michael Angelo. In order to show his knowledge of anatomy the sculptor has represented the curves of the muscles beneath the armour, especially in the calf of the leg and on the back. The horse is perfectly unarmed, being furnished only with a highly ornamented saddle and its accompanying girth.

Artistic qualities of the statue.

The celebrated bronze horse of Marcus Aurelius, now on the Capitol at Rome, was evidently the model on which Donatello worked. It is impossible however to do otherwise than to recognise the freedom of the adaptation; and the fact, that in this his master-piece, Donatello has displayed a consummate knowledge of the resource of his art, especially shown in his peculiar method of working the under-cuttings, in order to enhance the vigour of expression of certain parts, such as the horse's eyes, ears, and nostrils, and the face and hands of the rider.

The actual armour of Gattamelata, both for man and horse—of fine Milan workmanship—is still preserved in the arsenal at Venice, and a comparison of it with that of the statue would show with perfect accuracy the

extent to which Donatello has idealised. The head bears all the impress of its having been a faithful portrait.

Erasmo da Narni, better known by the "soubriquet" of Gattamelata, was a leader of mercenary troops, or *condottieri*, in the service of the Venetian republic, and was actively employed in the various wars of his time. (*See* Portrait Gallery, No. 189.)

Gattamelata leader of

The condottieri, or hired troops, employed by the various Italian governments, were noted for their want of good faith and their avarice. Any side was indifferently upheld by them, according to the pay and plunder. On the eve of battle they were frequently bribed from action; and when they encountered each other, were governed by a sort of fellow feeling, which materially lessened the horrors of war. They consisted entirely of heavy cavalry, and their engagements were often more like jousts than mortal encounter. Machiavelli, in his "Florentine History" (lib. v.), says, that in one case,

Condottieri, or "free lances."

Bronze bas-relief, by Donatello, from the choir of San Antonio at Padua.

after four hours' close fighting only one man was killed, and he fell from his horse and was trodden to death. Sismondi also bears witness to the comparative blood-

lessness of their battles. Sir Walter Scott has left us an excellent, though somewhat flattered, picture of the condottieri of the seventeenth century, in the well-known character of Dugald Dalgetty.

Contracts were made at Padua with the same moulder by whom the Gattamelata has been cast, for the execution of reproductions of Donatello's exquisite series of bronzes in the Church of St. Antony, but unfortunately after considerable influence had been brought to bear upon the ecclesiastical authorities, mainly through the kindness of Cardinal Wiseman, permission was refused, and as we

Bronze bas-relief, by Donatello, from the choir of San Antonio at Padua.

have been for the present unable to procure casts of the originals, we must content ourselves with giving the

public, through the medium of engravings, some idea of the quality of what they have lost.

Tomb of Cardinal Zeno;

The principal specimen of Renaissance work of a monumental character selected to be placed in this series, is that of Cardinal Zeno, cast in bronze by Antonio Lombardo and Alessandro Leopardi, assisted by Pietro Lombardo the elder, from the Zeno Chapel, at St. Mark's, Venice.

its date, and inscription;

A splendid example of the Venetian Renaissance style between the years 1505—1515. The statues on each side are finely composed, and the ornament of the panels is founded on the antique. At one end are the Zeno arms, supported by angels, and surmounted with the Cardinal's official cap. On the other side is the following Latin inscription: "Joanni Baptistæ Zeno, Pauli Secundi ex sorore nepote SS. Romanæ ecclesiæ cardinali meritissimo senatus Venetus cum propter eximiam ejus sapientiam tum singulare pietatem ac munificentiam in patriam quam amplissimo legato moriens prosecutus est M. P. P. C. ætatis ann. 57, obiit 1501, Die 8 Maii, hora 12."*

its artistic value;

The face of the recumbent prelate is remarkably fine, and evidently a portrait. The robes are beautifully ornamented with a Damascene pattern, and the borders, with niches of very low relief, in which are represented various of the saints and fathers of the early Church.

done by the Lombardi and Leopardi.

We have already given a brief account of the Lombardi family. Alessandro Leopardi, their coadjutor in this work, was one of the most celebrated of the Venetian artists in bronze at the commencement of the sixteenth century; by him were executed the plinths of the standards before St. Mark's Church, great part of the beautiful monument to Andrea Vendramin, in the Church of St. John and St. Paul, and the casting and finishing of Colleone's statue in the square of the same name at Venice. He died in the early part of the sixteenth century.

* The Venetian senate caused to be raised this public monument to J. B. Zeno, a most worthy cardinal of the holy Roman church, son of Paul II.'s sister; as well on account of his excellent wisdom, as for his singular piety and munificence to his country, shown at his death by an ample legacy: he died 1501, 8th May, at the hour of 12, aged 57.

The Zeno family was among the most distinguished of Venice, and is immortalised by the actions of Carlo Zeno, the greatest warrior the republic ever produced.

The next Renaissance monument is that of Henry VII. and his consort Elizabeth. The tomb of Henry VII., by Torrigiano.

This tomb was executed by Torrigiano, the Florentine, between the years 1512-1518, by order of Henry VIII., and cost about 2500*l.* current coin. It is in the Italian Renaissance style, of which it is the first, and by far the best example in England. The sides of the tomb are divided into panels by bronze pilasters, ornamented with the rose and portcullis, the king's emblems. At each end are armorial bearings, with the quarterings of France, England, Ulster, and Mortimer. Its cost;

The subjects on the wreaths of the Transept side are: the Virgin and Child; Michael the archangel in armour, trampling on Satan, in his hands holding the judicial scales, which the Dæmon seeks with one foot to turn in his own favour; St. John the Baptist and St. John the Evangelist in the centre; and St. George of England and St. Anthony of Padua, with his symbolic pig peering out from beneath his dress. In the last wreath on the other side are Mary Magdalen and St. Barbara, who holds her emblem of a church or tower; Anne, mother of the Virgin and St. Christopher, or Christ-bearer, in the centre; and in the last wreath Edward the Confessor and St. Vincent: these were the king's most favourite patron saints or "avoures." The effigies themselves are in robes of the plainest description; the faces are portraits, and the arrangement of the drapery simple and good. In the scrolls of the ledge is the following inscription: "Hic jacet Henricus ejus nominis septimus Angliæ quondam, rex Edmundii Richmundi comitis filius, qui die 22 Augusti rex creatus statim post apud Westmonasterium die 30 Octobris coronatur deinde 21 die Aprilis anno ætatis 53 regnavit annos 21 menses octo minus uno die." * Its subjects.

* Here lies Henry the seventh of that name, formerly King of England, son of Edmund Earl of Richmond, who, created king on the 22nd of August, was crowned immediately afterwards at Westminster on the 30th October, then died on the 21st of April, in his 53rd year; he reigned 23 years 8 months, less one day.

its inscriptions.

The large Latin inscription round the ledge is only an eulogy of Henry and his consort, containing no information.

Life of Torrigiano.

Torrigiano was born at Florence in 1740, and was by turns sculptor and soldier of fortune. Of a proud and violent disposition even as a boy, he ill could brook the similar nature of Michael Angelo, with whom he studied, and whose nose he disfigured by a blow, which obliged Torrigiano to quit Florence. At the age of thirty-five we find him in England, where he gained much employment, but was led, either by restlessness or dislike of the climate, to visit Spain. Having taken offence at the conduct of the Duke d'Arcos, for whom he was executing a Madonna, he broke the statue in pieces, and was imprisoned on that account by the Inquisition, in whose dungeons he died at Seville in the year 1522.

The indenture between the king and Torrigiano for the construction of this tomb, is still in existence, and contains long and interesting details as to the manner of its execution.

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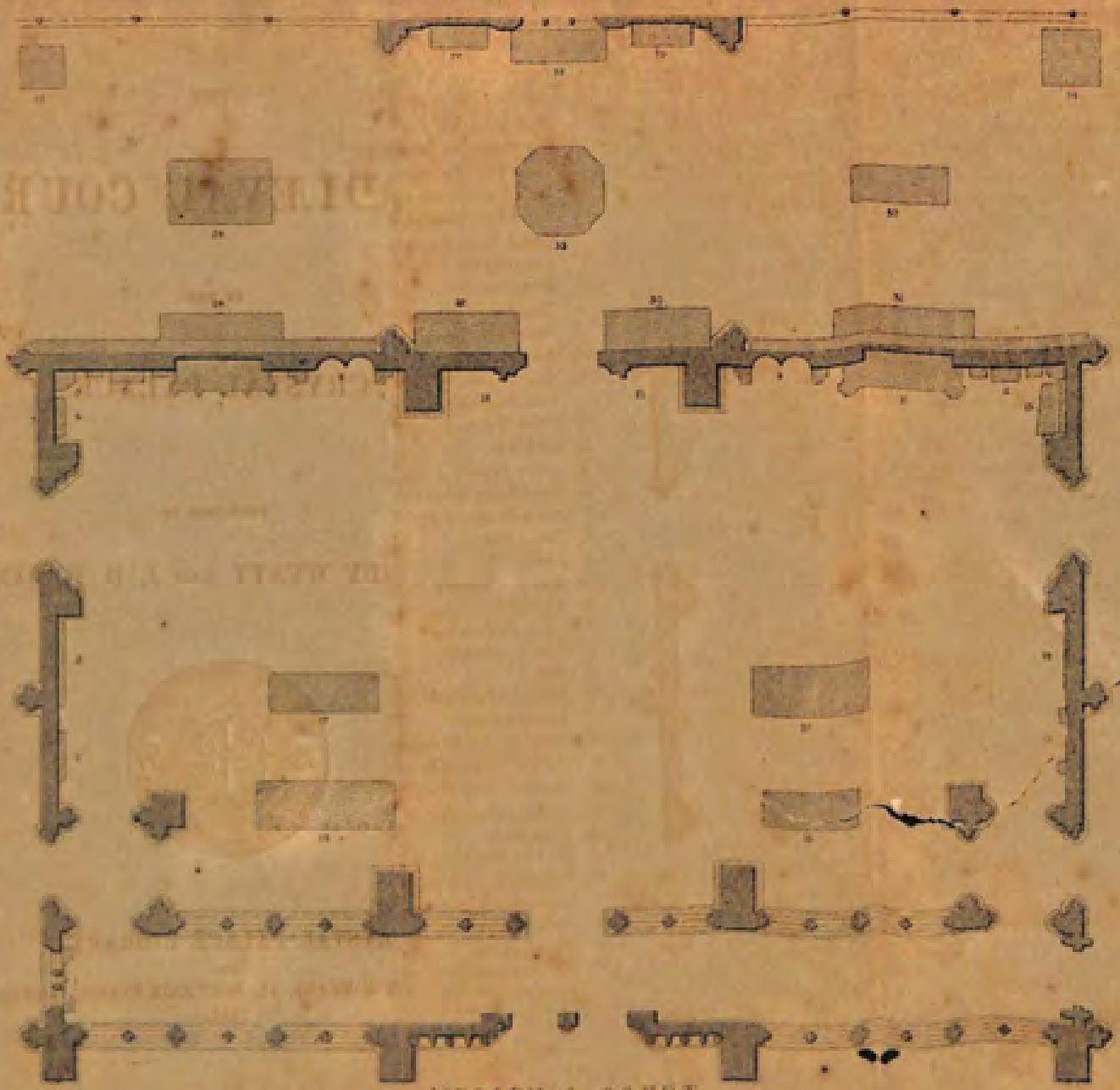
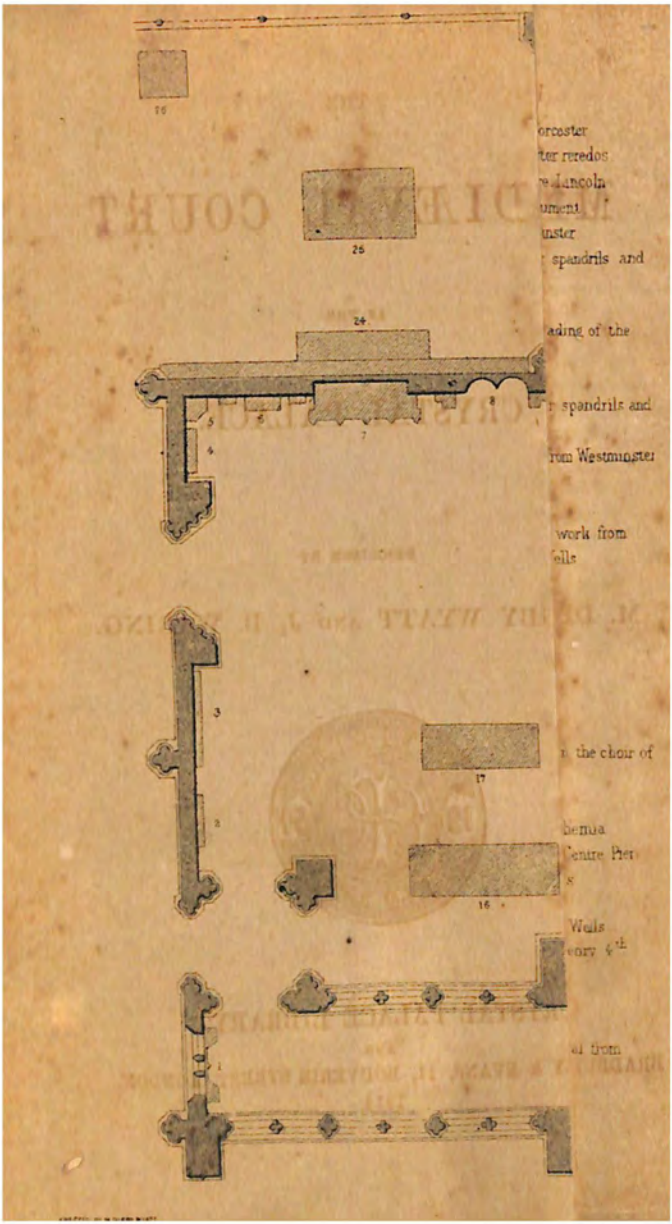


1 Prince Arthur's door from Worcester
2 Compartment from Winchester credos
3 Knights from Easter Sepulchre Lincoln
4 Part of Bishop Alcock's monument
5 Niche & Statue from York Minster
6 Armagh figures Winchester spandrels and Seated King from Lincoln
7 Hewton Sepulchre
8 Compartments from the Arcading of the [illegible]
9 Chapter House Ely
10 Humphrey de Bohun
11 Armagh figures Winchester spandrels and Seated King from Lincoln
12 St Mary Magdalene & Canopy from Westminster
13 Boy Bishop
14 Litchfield door
15 Armagh figures and Screen work from Bishop Jocelyns Chantry Wells
16 Queen Dresse
17 Edward 2nd
18 Niche from Beverley
19 William of Wykeham
20 Edward the Black Prince
21 Niche from Beverley
22 Henry 4th
23 Arcade and Basereliefs from the choir of Notre Dame Paris
24 Bishop Conrad of Wernsburg
25 Richard 2nd and Anne of Bohemia
26 Westminster Chapter House Centre Pier
27 Constantin of the Prince Wells
28 John of Eltham
29 King Ina & Queen Ethelburga Wells
30 Joan of Navarre Queen of Henry 4th
31 Depositions from Maynard
32 Sir Giles Bankery
33 Wilsingham Fort
34 Pedestal formed from a Capital from Winchester Cathedral

MEDIÆVAL COURT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THE

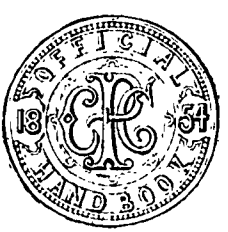
MEDIÆVAL COURT

IN THE

CRYSTAL PALACE.

DESCRIBED BY

M. DIGBY WYATT AND J. B. WARING.



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CONTENTS.

	Page.
GENERAL REMARKS	7
HISTORY OF MEDIÆVAL ART	11
SECTIONAL—STYLES	18
THE POLYCHROMATIC DECORATION	25
EXTERIOR OF THE MEDIÆVAL COURT	36
ENGLISH MEDIÆVAL COURT	41
THE LINCOLN AND WELLS SOULPTURES	68
GERMAN MEDIÆVAL COURT	87
THE GALLERY	100
FRENCH AND ITALIAN MEDIÆVAL COURT	110
COURT OF CHRISTIAN-ART MONUMENTS	120

THE MEDIÆVAL COURT

HAVE been designed and arranged by Mr. M. Digby Wyatt, with Mr. Charles Fowler, junr., as principal superintendent, and Mr. Robert Dudley as superintendent of the restorations and monuments, and principal draughtsman. Many excellent drawings were also made for this Court by Mr. R. J. Withers and Mr. Irvine.

The casts from Nuremberg are by Fleischman and Son.

Those from Mayence by the Baron Launitz, of Frankfort.

The national Art-collection has been formed by Mr. Wyatt. The entire construction (with the exception of the rough carcase, which was put up by Messrs. Fox, Henderson, & Co.), has been entrusted to Mr. Cundy, of Pimlico; some of the principal restorations—such as the Arderne tomb, the Royal effigies, &c.—to Mr. Edward Richardson, of London. The [illegible] ntilupe, Percy tombs, &c., and the Walsingham font, [illegible] Phyffers, of London. The cast of the Beauchamp [illegible]ment has been made by Messrs. Cookes & Mears, of Warwick. The Tewkesbury bosses, &c., by Mr. Collins, of Tewkesbury. The casts from Hereford are by Mr. W. Jennings; from Worcester, by Mr. J. Stevens; from Lichfield by Mr. G. Caldwell, under the kind superintendence of Mr. T. Johnson, architects of Lichfield; from Lincoln by Mr. Clarke; from Wells by Mr. Durham; from Hawton and Southwell by Mr. Fambrini; from Walsingham, York, Beverley, &c., by Mr. Keyworth, of Hull; from Salisbury, Bath, and

Bristol, by Mr. G. Howitt; from Canterbury, by Mr. Brucciani; the remainder being done principally by Mr. Cundy, by whose able body of artist-workmen the whole of the casts (with the exception of those above-specified, and of the Bohun tomb, which was restored by Mr. Jennings), have been fitted, placed, and brought to their present condition.

The painting has been executed with great energy, and in an extraordinary short space of time by Mr. Bulmer, of London and Shrewsbury, from designs by Mr. Wyatt, worked out and constantly superintended in execution by Mr. R. P. Pullan, who has also painted some of the decorations. The angels of the façade have been painted by Mr. Bulmer himself.

The stained glass has been presented by Messrs. Hardman & Co., of Birmingham.

The Rochester and Lichfield doors and several of the monuments have been painted and illuminated by Mr. Coulton, of London.

The encaustic pavement of the Cloister has been presented to the Crystal Palace Company by Messrs. Maw & Co. of Benthall, Shropshire.

The greater number of the French casts have been executed by M. Malzieux, of Paris.

Mr. Boule, as foreman of the works, and Mr. Constance as timekeeper, have done good service.

THE MEDIÆVAL COURT.

GENERAL REMARKS.

We have already had occasion in the Handbook of the Byzantine Court, to notice the developement of the Romanesque style, and the changes which during the Romanesque period were continually in progress, especially in England and the North of France—changes which, at the close of the twelfth century, had already paved the way for the introduction of a new system. It would obviously exceed the scope of the present publication to trace the variations in style, which, year by year, and step by step, converted the Byzantine and Romanesque art into that which is generally understood as the Pointed style; we shall therefore confine our attention to that crisis in the twelfth century when the pointed arch made its appearance in Europe. It was this peculiar feature which formed the key-note of the Pointed style, and to its adoption and the system of construction necessitated by it, are to be ascribed all the main features of the Pointed system of architecture.

Continual changes in progress during the Romanesque period.

Pointed arch the key-note of the Pointed style.

Whether pointed vaulted roofs were first made to coincide with the outlines of pointed arched windows or *vicâ versâ*, is immaterial, the great fact remains unaltered, of the introduction of a novel outline and of a system of construction calculated to harmonise with it; whilst all thrusts were perpendicular, and more or less equally spread, walls were thick, and buttresses small; but with the use of pointed vaulting, common sense showed that where the greatest thrust was, there also was required the greatest resistance; thus buttresses became more important, and the resistance to the thrust was aided by a

Co-established harmony of outline and construction.

The importance of buttresses.

super-imposed pyramidal mass, called a pinnacle, whilst the interspaces were comparatively thin, and became gradually pierced almost through their whole extent by windows, a very simple fact, which soon led also to a still bolder application of the same principle, in the form of *flying* buttresses. The high roof was a necessary consequence of the pointed vault; the demands of construction and the nature of northern climates had brought it into very frequent use, even before the Gothic style, with which it was immediately combined, had been reduced to a system. With these successful novelties of mechanical skill arose an artistic feeling no less remarkable; and whilst all the main parts of architecture took a pointed form, so did a change of the same character occur in the minor details, and it is an interesting fact, that the first application of the pointed bowtell moulding is found simultaneously with the appearance of the Pointed style.

Flying buttresses.

High-pitched roof.

Artistic feeling in new details.

With this rise of a new style of architecture was combined the want of a system of ornament suited to it; the old Byzantine conventionalities were felt to be no longer suitable, and gradually disappeared; to have continued their use would have been to patch a new garment with worn-out shreds—but where could this ornament be found? Greece and Rome had not yet revealed their antique treasures; no adventurous artists could tell of "Araby or Ind," and no books existed in which every conceivable style of ornament under the sun was explained and illustrated—the newest still the best. As at the present day, they had but one resource, *viz.*, Nature; it was with them—or Byzantium—or nature; they chose the latter, and by degrees, for old prejudices are not easily got rid of, the mediæval artists originated a style of sculptural ornament, in which nature was represented with a truth, a variety, and frequently with a grace which has never been surpassed.

Old style of ornament no longer suitable.

Recourse had to nature.

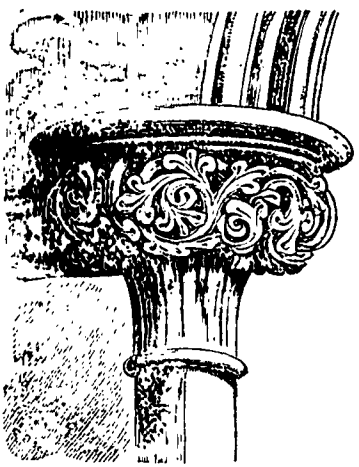
Its success.

A beautiful example of Early English foliage is shown in the accompanying wood-cut.

The earliest buildings of the Pointed style, comparatively simple, of excellent proportions, grand in the mass, and characterised by great breadth of light and shadow, are decidedly the noblest monuments of its power over the more solemn feelings of man; ornament is applied with

The early pointed style comparatively simple, grand.

a judicious subordination to the principal features, and to the technicalities of construction ; while the statues are of



A Cap from Wells Cathedral.

massive simplicity, in consonance with the general character of the building. In the fourteenth century a visible change is at work ; the sculptor becomes of nearly equal importance with the architect ; the style exhibits a more ornamental character, and the whole mass is more studiously beautiful. Never in Ancient Greece was art more a religion than it was at this period in our northern lands. Allowing for the difference of creed and style, the spirit which informed the souls of the artists was identical ; they were devoted to their art and to nature—a devotion which, be the creed what it may, must ever turn to the works of that first great Artist, the universal and perfect Creator of all that which the artist religiously loves, and more or less successfully imitates. Already we perceive that passionate love of nature which has time out of mind characterised the Northern races, vented on the unfavourable material of stone, which under the sculptor's hand seems to live and wave in graceful vitality. Nor was it with nature

Character of statuary work.

Change in the 14th century.

Art a religion.

Love of nature among the northern nations.

State of society, its results on the artist.

alone that the artist held converse. The state of society was such as to allow little vent for man's innermost thoughts; mind was pent up; the artist held most intimate converse with himself, and he used a building as a book on which to express in powerful language his own peculiar disposition, his hopes, his sentiments, his thoughts, and his experience. The art of printing practised in the first half of the fifteenth century, combined with the discovery of a new and strange world in the latter part of the same century, were calculated to produce that wildness and exuberance of fancy which characterises the more sculptural buildings of the fifteenth and sixteenth centuries, during which period, if architecture became more wonderful from the variety and richness of its decoration, a great falling-off is to be remarked from the severe and simple principles of the Early period; for which cleverness of construction, ability of hand, and a boundless play of fancy, offer no just compensation.

Invention of printing, discovery of New World, their tendency.

We have indubitable proof that the apparently grotesque carvings of the style are frequently illustrations of fables, legends, and romances, as well as the individual expression of the artist's thoughts, and the illustrations of his creed; but in the sixteenth century an intellectual, spiritual, and political revolution was spreading widely in all countries, and led to a restless fermentation of thought, productive of the strangest fancies. Manual dexterity was also in its perfection; and this power of hand, this capability of moulding stone like wax, combined with the natural exaltation of the mind consequent on the reception of bold and novel ideas, together with the loss of that great principle of simplicity which is the basis of all truly noble art, induced a passionate and unrestrained love of variety and ornament, which the mind, over-worked and exhausted, was evidently unable to have sustained for a much longer period. The unnatural tension produced as natural a reaction, and men fell willingly into another style, which freed the fretted imagination from exertion, and gave it, in the Renaissance style, a groundwork of despotic orders and time-honoured laws of proportion, on which to rest.

Fables, &c., illustrated.

Revolution in the 16th century.

Manual ability,

excessive ornament.

Fancy overworked. — Its result.

HISTORY.

The supposed origin of Gothic architecture.

Among those who preferred theory to investigation the Pointed or Gothic style was for some time regarded as having sprung, like Minerva, from the head of Jove, fully formed and armed, at once, and without gestation; and its supposed sudden origin produced various hypotheses, more or less wild and amusing.

Its actual development from Romanesque models.

We do not now speak so much of the *origin* as of the *development* of Pointed architecture, the exact history of which is still incomplete, but we are sufficiently well assured that its progress was founded on the preceding monuments of the Romanesque style, moulded by the minds and hands of native artists, combined with at least one feature of Eastern architecture, viz., the pointed arch.

combined with the pointed arch.

The systematic adoption by the Normans of the Saracenic pointed arch in Sicily, during the twelfth century (the cathedral of Cefalu having been founded by King Roger in 1132); the constant intercourse of the Sicilian Normans with their French brethren; the fact of the earliest examples of its application occurring both in France and England shortly after the above date, and under the influence of the Norman race; all tend to point out Sicily as the locality from which the pointed arch was immediately derived, but certainly not the Pointed *style*, which is marked by a character unknown, and even opposed to any Saracenic or Oriental buildings, nor yet bearing much resemblance to the peculiar system adopted by the Sicilian Normans.

The pointed arch adopted by the Normans in Sicily from the Saracens.

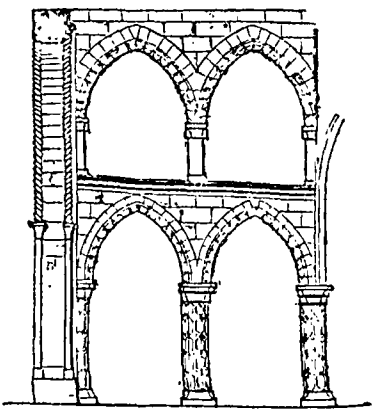
The pointed style however not Saracenic.

Although it is true that some buildings exist in Oriental countries, Asia Minor, Armenia, &c., which bear a marked Gothic character, the supposed antiquity of such works has been ably investigated by Texier and other modern writers, and it appears certain that they were erected subsequently to the rise of the Pointed style in Europe.

Many such anomalous coincidences of style in localities widely separated both geographically and intellectually, are to be traced to the singular migrations of the various members of that body of Freemasons whose eccentricities in the middle ages appear no less mysterious than do their craft-secrets, if any such exist, in the present day.

The Freemasons, their origin,

It is at this point, therefore, that we may best notice the history of the society of Freemasons as



Section of the Mosque of Erzeroum, Armenia.

inseparably connected with the rise and progress of Pointed architecture.

Sprung originally from the wandering masons of Como in Lombardy, who visited town after town where their services were required, this confederation of "Magistri Comacini" did, in time, as work failed in their own country, visit other lands. Houses, or lodges, were established for their reception or aid, much as at the present day exist among the German travelling apprentices, only that in a great measure, monasteries were their head quarters and homes. As their expertness became known, their assistance was more widely sought, and few buildings of importance arose in the twelfth century which they had not assisted in constructing. The clergy were wealthy, the nobles generous, and the people zealous, so much so, that Hugues, Bishop of Rouen, writing in the year 1145, informs us that the inhabitants of Chartres were generally employed in carting materials for the construction of the cathedral at their own expense; but skilled workmen were scarce, and it was from this society of masons that the principal workmen were obtained.

their importance in the 12th century;

It was in many respects a powerful corporation, containing in its ranks men of all nations, who, in the monastery, in the city, and even at times encamped, gipsy-like, on the hill side, gave an ornamental impress to the commonest, as well as to the grandest, works of art. Endowed and privileged by the popes, this powerful monopoly was everywhere, in its grade, respected. The organisation of the society was well arranged, and would appear to have been well obeyed; each man did what he could do best, and consequently all was done well. "They derived," says Mr. Hope, "their science from the same school, obeyed in their designs the dictates of the same hierarchy, were directed in their constructions by the same principles of propriety and taste, kept up with each other in the most distant parts to which they might be sent, the most constant correspondence, and rendered every minute improvement the property of the whole body and a new conquest of the art." Wren, in his "Parentalia," remarks, "that those who have seen the account in records of the charge of the fabrics of some of our cathedrals, near 400 years ago, cannot but have a great esteem for their economy, and admire how soon they erected such lofty structures."

endowed by the Popes;

nature of their system;

they are praised by Wren;

At the close of the thirteenth century, Erwin von Steinbach, the architect of Strasburg Cathedral, was elected head of the Freemasons in Germany, and was granted extensive privileges by the Emperor and the Pope; in the fifteenth century, Masonic Lodges existed in Alsace and Germany, which appear to have been regular schools of architecture and sculpture. In 1452, Dotzinger, of Strasburg, formed all the scattered German lodges into a national association; and in 1459, a general council was held at Ratisbon, where the rules of the society were definitely arranged, and the architects to Strasburg Cathedral chosen as perpetual Grand Masters. The extent and reputation of this German association was very great, but as the power of the Freemasons rose with the rise of Pointed architecture, so with its fall, they fell, and little now remains of them but a name.

growing fame of the German Freemasons;

they form schools of architecture;

fall of the Society.

The earliest complete examples of Pointed architecture are to be found in the north of France and in England. From the former—owing probably to its geographical

Earliest examples of Pointed architecture

in France and England.

position—the style radiated as from a centre, meeting with more or less opposition in its course, so that, whilst successfully established and rapidly progressing in some districts, it hardly penetrated into others, and when the Cathedrals of Chartres, Rheims, and Salisbury were mainly built, the Florid Romanesque style still retained its footing in most districts south of the Loire, in entire Italy, and even along the borders of the Rhine.

The style radiates from Northern France.

The Transition period.

The close of the twelfth century is marked in England and France by a Transition period, which extended to the commencement of the thirteenth century; among the numerous examples of which may be selected the Church of Pontigny, in France, built after the year 1150, and the circular portion of the Temple Church, London, built in 1188.

Early examples of the style in France, at Chartres,

Paris,

Laon,

Rouen, and other towns.

Rheims.

Amiens.

Beauvais.

Sainte Chapelle, Paris.

The earliest examples of the true Pointed style in France are the Cathedral of Chartres, commenced in the twelfth century, and completed in 1260—(of course, in all the buildings here selected, we allude only to the main portions)—the Cathedral of Paris founded in 1163, but not completed till the middle of the fourteenth century; the Cathedral of Laon, commenced in the eleventh and chiefly built in the beginning of the thirteenth century, a peculiarly interesting example; the Choir of Rouen Cathedral (1212-1280); the Cathedral of Dijon (1252-1334); the Cathedral of Mortain, in Normandy, of the commencement of the thirteenth century; the cathedrals of Senlis and Auxerre, and the Cathedral of Rheims, begun in 1211 and completed in about twenty years, by the architect Robert de Coucy; a magnificent and nearly complete example of the early French style; the Cathedral of Amiens, its worthy rival, built by Robert de Lusarches and the de Cormonts between the years 1220-1269; the beautiful Choir of Beauvais Cathedral, by Eudes de Montreuil (thirteenth century), and the Sainte Chapelle at Paris, built by Pierre de Montereau about the year 1245, one of the most elegant existing examples of the Early period.

Examples in Normandy:

at Rouen.

In Normandy, the Pointed style continued to be developed with a lightness, variety of decoration, and boldness of conception, peculiar to the district; the churches of Rouen are in this respect singularly inter-

esting. The north tower of the Cathedral is of the first period, the nave is a beautiful example of the second period, of the style; its façade is a wonderfully rich monument of the third period; the south tower was built between the years 1485-1507, and the porch somewhat later. St. Ouen, St. Vincent, St. Eloi, St. Patrice, and St. Maclou, are all interesting examples of the Pointed style in its various phases.

Examples in Southern France.

In the south of France, buildings in the Pointed style are not so frequent. The cathedrals of Narbonne (1272-1332) and of Alby (1282-1512) may be cited as fine examples. The cathedrals of Bordeaux and Bayonne are noble works of the later period, and the cathedrals of Rodez and Mende, in Languedoc, possess fine towers of the latest period (sixteenth century). Besides these may be noticed the Cathedral of Brou, in Burgundy (1511-1531), the façades of Toul and of Tours, and the great Cathedral of Orleans, built at a very late period (1601-1790) in a sort of late Gothic, not devoid of grandeur. This is the last and an isolated instance of the Gothic style, at so late a period in France.

Examples in England, chronologically arranged.

The earliest and finest complete Gothic building in England is the Cathedral of Salisbury (1220-1258). The older parts of Lichfield and Wells Cathedrals (nave and transept) are also of the thirteenth century; the transepts of York Minster (1227-1260), and various portions of Ely, Winchester, Chichester (the tower completed in 1244), the Chapter-house of Oxford, and the nave and transepts of Westminster Abbey, commenced in 1245. Advancing to the Decorated period, we may select the nave of York Minster (1291-1330), the greater part of Exeter Cathedral (1280-1370), a great part of Lichfield Cathedral (fourteenth century), the Lady Chapel and Chapter-house of Wells, and the Cloisters of Norwich, a very beautiful example commenced A.D. 1297. The Choir of York Minster (1361-1405) and the magnificent façade (1402); and passing to the Perpendicular of the fifteenth and sixteenth centuries, we proceed from the nave of Winchester Cathedral (1367-1405), St. Mary's Church, Oxford, fifteenth century, the spire of St. Michael's Church, Coventry (1432), St. George's Chapel, Windsor (second half of the fifteenth century),

King's College, Cambridge (1441-1530), Christ Church College, Oxford (1529), to Henry VII.'s Chapel, Westminster (1502-1510), and Bath Abbey Church (1495-1609). Of a still later period which has received the significant title of the "Debased," are many of our University buildings, such as the Chapel of St. Peter's College, Cambridge (1632); the chapels of Brasenose, Wadham, and Oriel, Oxford; Passenham Church, Northamptonshire (1623); Stanton Harold Church, Leicestershire (1653); and finally the Church of St. Neots, Huntingdonshire, rebuilt, says Mr. Bloxam, "in a kind of debased Gothic and mixed Roman style, A.D. 1687."

The Pointed style somewhat later in Germany. Instances of transition Romanesque.

In Germany, the Pointed style was introduced somewhat later than in France and England. The Transition period is marked by such examples as the Church of Ruffach, in Alsace, portions of the Church of Our Lady at Treves (1227-1244), and the Church of St. Elizabeth at Marburg (1235-1283).

Earliest examples of Pointed architecture at Cologne.

The earliest and most complete example of the true Pointed style is to be found in parts of Cologne Cathedral, founded in 1249; the Church of Altenburg, near Cologne, founded in 1255, but not completed till the year 1379. The most beautiful early example of all, is

Oppenheim.

the Church of St. Catharine, at Oppenheim (1262-1317). Continuing our list, is the Church of Wimpfen im Thale

Strasburg.

(1262-1278); the Cathedral of Strasburg, the nave completed in the year 1275, and the façade commenced in 1277, but not completed till the fourteenth century, the upper portions of this cathedral are of the fifteenth century; the beautiful Church of St. Stephen, Vienna

Subsequent works placed chronologically.

(thirteenth and fourteenth centuries); the Cathedral of Prague, commenced by Matthew of Arras in 1343, and finished in 1385; the Cathedral of Ulm, founded in 1377, but still incomplete; the churches of Weissenburg (enlarged in 1327); of Our Lady at Nuremberg (1355-1361); the choirs of St. Sebald's Church (1361-1377) and of the Church of St. Laurence, both at Nuremberg (1403-1477); the Church of Our Lady at Ingolstadt, founded in 1425, and that of Wimpfen am Berge, founded in 1494. Other examples of the late Gothic period are the Church of St. Martin, at Landshut, Bavaria (1432-1478); the Cathedral of Freiberg (after 1484); the nave of

Merseburg Cathedral (about 1500), the Church of St. Mary, at Zwickau (1453-1536), and that of Our Lady, at Halle (1529).*

Want of space prevents our observing, however briefly, the interesting Gothic buildings of Spain, the Netherlands, and the Scandinavian lands; and we confine our necessarily imperfect notices to the only other country represented in this collection.

The Pointed style in Central Italy.

Among the purest early Gothic buildings in Italy are the two great shrines of St. Benedict, at Subiaco, and of San Francesco at Assisi, built by Germans at the beginning of the thirteenth century. The cathedrals of Siena (thirteenth century) and of Orvieto, commenced in 1290, the Campo Santo completed in 1283, and the beautiful little church of La Spina, at Pisa, both by Giovanni Pisano. At Florence are some buildings presenting a remarkable phase of the Gothic style, Santa Maria Novella (interior) 1279, Santa Croce (1294), the Cathedral, founded in 1296, with the adjoining noble Campanile by Giotto of the fourteenth century, and Or San Michele (1284).

At Naples and Southern Italy.

Santa Maria sopra Minerva, Rome (about 1370), the fine portal of San Giovanni Pappacoda at Naples, the west façade of Palermo Cathedral (1352-59), the entrance doorway of Santa Maria della Catena, in the same city, the door of the Hospital of Agrigentum, the Cathedral of Messina (about 1350), and Santa Maria della Scala (1347), also at Messina.

In Northern Italy.

In the north, are the Cathedral of Milan, founded at the close of the fourteenth century; portions of the Certosa, near Pavia, of the same period; the Church of San Francesco, Pavia, and the Cathedral of Como (1396), the Churches of St. John and St. Paul (1246-1430), and Santa Maria dei Frari, commenced in 1250, both at Venice (attributed to Niccolo Pisano), and Sant' Anastasia, Verona, besides various interesting examples at Genoa.

German artists employed.

German artists were employed in many of these buildings, but, with a few exceptions, they are in a style very different to the pure examples of Pointed architecture in the transalpine countries.

* For most of these examples we are indebted to Professor Kügler's excellent "Handbook."

SECTIONAL—STYLES.

Three periods of the Pointed style in England.

The Pointed style of England has been divided into three periods :—the first, termed the Early English, which may be said to include the entire thirteenth century ; the Decorated, which flourished principally during the fourteenth century ; and the Perpendicular, or the style of the fifteenth and sixteenth centuries.

Corresponding periods in France.

Nearly corresponding to these as regards time, but presenting many important differences of style, are the three periods in France, called by French antiquaries, "Style ogival primitif" or "primaire ;" "Style secondaire" or "Rayonnant ;" and the "Style tertiaire" or "Flamboyant."

Characteristics of buildings in the first or Early English period.

During the first period, in both countries, the plan and arrangement of the large churches, although founded on the vaulted Romanesque basilica, underwent important modifications, especially in the disposition of the choir and apsis, which became much elongated, the latter being starred, as it were, with chapels, the end one often projecting extremely beyond all the others ; the buttresses became strongly marked features, and the bold innovation

Flying buttresses.

of flying buttresses was introduced, which, springing from each side, sustained the entire mass of the masonry.

Windows.

The windows, which early in the style were of one light, became double and triple, the spaces between them being gradually diminished till a column alone remains. At a later period, the three lights were contained within one dominant arch, the head being filled in with circular and foliated figures, as seen in the niches on each side of the Tintern door, which forms the principal entrance to the Mediæval Court.

Rose windows.

Rose windows, or Wheels of Fortune—so called from statues found at times round their outlines, showing the course of life—received a beautiful developement, with radiating columns and a border of foliated geometrical figures.

Columns.

The columns, elongated and clustered, form a marked feature, a circular shaft with circular projections round it being common ; the whole mass is frequently divided in the central part by a ring or band ; the capitals are almost

always bell-shaped, and are designed in a style very different to the old Byzantine system.

Doorways are formed with clustered and boldly cut mouldings, amongst the ornaments of which, that known as the "dog tooth," or simple notching of a square edge, is the most common; sometimes they are divided in the centre by a clustered shaft, supporting foliated arches within a larger single arch. When porches occur, they are large and deep, with high-pitched vaulted roofs, and when applied to the west fronts of cathedrals frequently exhibit three finely moulded openings corresponding to the usual three doors, the central one being generally the largest. The two principal towers adjoined the west front; from the centre of the transept rose another of noble amplitude, and at Chartres, Rheims, &c., towers corresponding to the west front are to be found on the north and south façades; but in few cases, if in any, have these magnificent designs been completed. Doorways. Porches. Towers.

Arcades, trilobed, and simply pointed, are frequent; they occur chiefly in the triforium and parapets, the base lines of the latter being marked at intervals with very projecting stone water-spouts, called "gurgoyles." Arcades. Gurgoyles.

Crockets or projecting knobs are to be remarked on the angle lines of the pinnacles, &c.; originally very plain, and often mere hooks, they gradually formed a rich and very peculiar ornament. Another very striking change is to be remarked in the sculpture of the thirteenth century, which was founded on an imitation of nature, and the "mural flora" of the Pointed style presents an interesting and varied study. M. de Caumont, from whom we borrow the expression "mural flora," observes, that a rigorous copy of nature is not always to be seen, the extent of such imitation resting on the judgment of the sculptor. Crockets. Ornamental sculpture, founded on vegetable nature.

M. Saubinet gives us a list of the flowers, fruits, &c., on the Cathedral of Rheims, amounting to above twenty different species; amongst the most usual are the vine, the ivy, laurel, oak, and ranunculus; a notable increase of statues, very superior to the Romanesque examples, is to be observed on doorways, in niches, &c. List of leaves, &c. at Rheims Cathedral;

Internally, the vaulted roof of pointed form gives a complete character to the whole view, with which every Vaulted roof of interior.

feature combines harmoniously. The vaulting of the nave and side aisles generally presents the same section, being quadripartite and pointed; the groins are moulded, and the points of intersection are ornamented with boldly cut bosses.

Statue of a Lady from Rheims Cathedral.

Statuary work—its character.

The figure sculpture of this period in France and England is of a very peculiar and severe character, eminently ideal. Occasionally, as in the bas-reliefs of

Notre Dame in Paris, in the wonderful Last Judgment at Rheims, and in as much as can be made out of the remains of the same subject at Wells and Lincoln, the style rises into the epic. There is a total absence of mannerism, and every variety of subject is represented by exaggerating general attributes. Statues of ladies are all serenity and gracefulness, with vertical or sweeping folds to their draperies, and with a composed serious disposition of the limbs, of which the adjoining woodcut forms a graceful illustration. Ladies.

Knights are all vivacity and action, clenching their swords, tossing about arms and legs, and starting up and out from slab and niche. Ecclesiastics, on the contrary, seem as rigid, cold, and hard as the materials out of which they are carved. Whilst such was the case in France and England, in Italy, under the Pisani, sculpture grew to be dramatic and picturesque, the conventionalities of the antique were revived, and with the study of abstract beauty, came the loss of much freshness and individuality. Knights. Ecclesiastics. The antique revived by the Pisani.

As we advance towards the second or "Decorated" period in architecture, a range of side chapels is often found, and the principal chapel of the apse, called the Lady Chapel, receives a still greater projection. A deviation of the axis of the choir from that of the nave becomes general; this side inclination of the choir is believed to have been symbolic of the drooping head of the Saviour on the cross. The form of the arch in the fourteenth century is described on an equilateral triangle, instead of on an acute angled triangle, as heretofore, an example of which, enclosing a picturesque developement of foliation, is to be remarked in the arcade from Guisborough, introduced in the façade in the Mediæval Court. The buttresses, flying buttresses and pinnacles, are still more developed and ornamented; the windows become larger, and often occupy an entire bay, the heads being filled in with geometrical tracery, and the rose windows become exceedingly ornamental features, especially over the central entrance of the chief façade. All the other points, before mentioned as characteristic of the style, obtain still greater developement during this period. The Decorated, or Second period; some characteristics. New form of arch; increased developement of features already in use.

Increased application of sculpture; various changes.

The general character of the doors, porches, &c., underwent a change in harmony with the other parts, consisting principally in a greater use of sculpture, such as statues carried round the arch, &c., and the introduction of high angular pediments over the arches, the upper spaces of which are frequently pierced with tracery, or filled in with sculpture. The towers and spires become more varied in form, the latter having generally crocketted angles, and not unfrequently open-worked sides; their situation is more arbitrary, and in England the great angle buttress is not uncommon. The vaulting of the roofs, though essentially the same in principle, obtains a greater amount of ornament, and has more numerous vaulting cells. It is to this epoch of the style that some of the grandest monuments in Europe belong.

Graceful composition more an object with the sculptor.

The changes which took place in architecture during the Decorated, or "secondaire" period, were not more marked than were those which obtained in sculpture. Lines of graceful composition received attention, rather than individual character. What was considered to be a becoming sway or twist in the body was given to every figure alike, and portraiture was attempted: rather by copying features, than embodying the mental or external characteristics of the person represented. If, however, sculpture lost in power it gained in nature; and as the exquisite foliage of the vine and ivy, copied directly from the plants, differed from the earlier conventionalities of leafage, so did the refined and lovely faces, draperies, and attitudes, of figures, such as the Chichester Lady Abbess, or Queen Eleanor, or Nino Pisano's Virgin, differ from the grand, but cramped and unnatural, characteristics of the sculptures of Wells and Chartres.

Peculiarities of portraiture.

Nature better imitated in foliage, &c.

The Third, or Perpendicular Period: characteristic forms of arches; various important changes.

The style of the third period exhibits still greater changes. The equilateral arch becomes discarded for the obtuse pointed arch; other common forms are the ogee arch, or arch "en accolade," the four-centred Tudor arch, of which numerous varieties are to be found, and in France the three-centred or Burgundian arch; the buttresses are ornamented with pinnacles attached to the face, and often placed above niches; the columns and clustered piers are more and more cut up into

minute parts of many thin mouldings, not unfrequently entirely devoid of capitals, and continuing uninterruptedly throughout the arch, and sometimes carried on to form the ribs of the vaulted roof; the plinths have a great elevation, and the practice of interpenetration in the base mouldings is common. The mouldings themselves are characterised by angular and prismatic forms combined with undulating curves. The windows are decorated with tracery of a perpendicular or vertical nature, in England usually straight, in France, curved, and of a flame-like character, which has led to the term "Flamboyant," as applied to the architecture of the latter country, and to that of "Perpendicular" as descriptive of that of the former.

Peculiar tracery in England and France.

The vaulted roofs become of a much more complicated nature; numerous groined ribs diverge at different angles, covering the body of the roof with a sort of net-work; the "Fan" tracery of this period is the peculiar glory of the English school, and is unparalleled either as regards construction or richness of decoration; its beauties are known to most of our readers by the roof of Henry VII's chapel at Westminster. The towers are of great variety, and the spires are often pierced all the way up with elaborate ornaments, producing a marvellous lightness of effect.

Intricate vaulted roofs.

The statues are marked now altogether with affectation, and great attention is paid to detail, whilst the heads evince an increasing power of expressing the passions, amounting frequently to caricature: the ornament still imitates vegetable nature, but in a certain mannered, angular manner, the execution, however, leaving little to be desired; at the close of this period the whole mass of the building had every available space, from the vaulted roof down to the doors, filled in with shallow cut panel ornament. At the close of the fifteenth and commencement of the sixteenth century; the greater part of Europe was overrun with this essentially ornamental style of sculptural architecture, in regarding the monuments of which—in spite of numerous faults—we cannot but be astonished at the admirable variety and character of its ornamental sculpture, and the ungrudging spirit which produced it. As a system

Character of the statuary work and ornament.

Paneling.

General remarks.

of Pointed architecture, however, we have clear evidences at this period of a lamentable falling off from the grand and simple models both of architecture and sculpture of the first period ; models, which, in the seventeenth and eighteenth centuries were very generally regarded only as monuments of barbarous times, and ignorant races.

THE POLYCHROMATIC DECORATION

Of the middle ages is one of the subjects connected with the history of art which most loudly demands thorough illustration, both pictorial and literary, throwing, as its details unquestionably do, such valuable light upon the religious, social, and artistic condition of the various countries in which its chief monuments were produced. As we have seen in our notice of Polychromy in the Hand-book to the Byzantine Court, it was through Greece that the first great effort was made to establish a system of embellishment in accordance with Christian architecture; and so long as mosaic continued to be employed as the chief technical process, Byzantine types were alone pursued. With the introduction of fresco and tempera—comparatively new modes of execution—into Italy, new schools of art were formed; and the same independence of soul which led the Pisans, Florentines, and Siennese to create new social and municipal institutions, called to life the genius of men, such as Giotto, Memmi, Giunta da Pisa, Orcagna, and others, by whom the great movement for freedom to drink deeply at the ever-springing wells of nature and of truth, was carried forward with fiery energy, and to a noble end.

Illustrations much needed.

First effort made by Greeks.

Fresco and tempera in Italy.

Giotto, Memmi, &c. pioneers of an artistic revolution.

The first-named of these artists, the immortal Giotto was an artist of the highest order. One great charm in his works is the feeling for the poetry of devotion, which seems to run through them all. He was an intimate friend of Dante, and it was, probably, from the author of the "Divina Commedia" that he drew those inspirations, which made him so intellectual a painter. His life is interesting in every respect. It may be scarcely necessary to recal the old legend, that Cimabue found him drawing by the road-side, took him to his home, had him taught, and reared him as his pupil and adopted child. The first works of Giotto were executed at Florence, and they subsequently procured him employment

Giotto, a friend of Dante.

His first works at Florence.

His works at Rome; at Rome. In that Capital of the World, he designed many works which time has destroyed; but one most interesting relic of his early labours remains in the "Navicella," that is, the church represented under the traditional allegory of a ship. This curious mosaic is now fixed in the vestibule of St. Peter's. He then

at Padua; went to Padua, where he executed the paintings in the chapel of the Arena, representing the Life of our Saviour, and the Life of the Virgin. The figures in the Life of the Virgin are particularly beautiful; especially a "Sposalizio," which possesses extreme grace, and is much admired. It is, indeed, thought that our own Flaxman has derived much of his "naif" beauty from the study of that series of frescoes. The chapel was built for Enrico Scrovegno, one of the race of half soldiers half freebooters, who had taken possession of the old Arena, and fortified it in the same manner that the Orsini, and Frangipani, and others, appropriated the old monuments of Rome, and fortified them as strongholds. The fame

at Assisi. of these works caused Giotto to be summoned to Assisi, to paint frescoes in the church of St. Francis, then recently built. He has there given us, beneath Cimabue's ceilings and other subjects, a series of subjects from the

Life of St. Francis. Life of St. Francis—one of those mediæval melodramas (if the term may be used), in the form of biography, which furnish the most interesting and beautiful subjects a painter can desire. The curtain rises on the youth of St. Francis, and, as the plot thickens, his strange hallucination—his quarrel with his father in the market-place on account of his passion for poverty—his giving his cloak to a poor person on the wayside—his institution of the order—his appearance before the Pope—his ecstasy—his stigmatization, follow in succession, until the catastrophe is reached, in the Death of the Saint.

Legend of Santa Chiara. The most touching subject of all, and the most beautiful as a work of art, is one of the closing scenes, which represents the body of the saint carried past the convent of Santa Chiara—a lady who had given up rank, wealth, and friends, to tread reverentially in his footsteps. She and her nuns are represented as having come forth to greet the dead body on its way to its last earthly place of repose; and the expression of love, and grief, and

delicacy, with which they seem to regard the body, and to be overpowered by the mournful event, has scarcely ever been equalled in the works of artists of a much later period, and of far greater mechanical power. Giotto, after many wanderings to Naples, Avignon, and other places, returned to Florence, where he designed and executed the beautiful Campanile, and many other works, which will always redound to his fame. It is interesting to notice, how the architect, the painter, and the sculptor, became united in the person of Giotto, who, while in his later days he showed the same talent for painting which had marked his prime, yet even when advanced in years, attained the highest reputation in the sister arts. The pupils of Giotto were extremely numerous, and other schools, besides those of Florence, felt the effects of his influence, which is, indeed, to be clearly traced in many of the works by the masters who have embellished the Campo Santo at Pisa.

Giotto returns to Florence:

the Campanile, &c., by him:

numerous pupils.

The architecture of the Church of St. Francis at Assisi is, as we have already stated, of the first specimens of the introduction of the "Tedesco," or German element, into Italy. It was designed by Giacomo di Lapo, the father of Arnolfo di Lapo, who preceded Brunelleschi in the charge of the Cathedral at Florence.

His influence at Pisa. The Church of Assisi. Arnolfo di Lapo.

Among other interesting remains of semi-German art in Italy, the Monastery of San Benedetto, at Subiaco, deserves to be mentioned. It appears as though the Benedictines, excited by the influence and example of the Franciscans, endeavoured, like the latter, to call in art to increase the influence of their order, and therefore built a chapel in honour of the "sagro speco" of Saint Benedict, and ornamented it with beautiful decorations. The whole of the upper, lower, and middle Churches is covered with paintings. The principal picture, a representation of the Crucifixion, is particularly interesting, as it is one of the earliest and best representations of that subject; besides this, there are also delineations of many of the curious traditions preserved in such works as those of Jacopus de Voragine, and others, on the Lives of the Saints, and in the apocryphal Gospels. The only clue now to be obtained to the identity of most of these frescoes, is the name of "Stemmatico," written

San Benedetto at Subiaco.

Interesting paintings.

Stemmatico, a painter.

upon one of them, which indicates that an artist of that name was employed. It is curious that so little should be known of one of the most interesting monuments of that period.

Campo Santo, Pisa.

The extraordinary interest which attaches to the Campo Santo at Pisa, as one of the nurseries of painting before it could well stand erect, justifies a brief recurrence to the treasures it contains. On the walls of that extraordinary cemetery are embodied, in pictorial form, many of the most interesting subjects which can affect mortality.

The Last Judgment, by Orcagna.

The *Last Judgment*, by Orcagna, which served Michael Angelo as a model for certain portions of the great work which has rendered him immortal, exhibits the most wonderful energy in giving tangible form to the Dantesque conception of the subject. Throughout Italy, remains of the mosaic style are to be traced in the fresco paintings, and nowhere are they more manifest than on the walls of the Campo Santo at Pisa. The adoption in fresco of bands of ornaments of flat and simple geometrical figures, which did not interfere with the curved lines of the composition, and which gave a "mosso," or movement to the groups, (just as architecture introduced in an historical composition gives life and vitality to the delicately modelled surfaces), was in every respect satisfactory; since they served to agreeably connect the large pictures with the architectural features of the walls and vaults, upon which they were painted. The gold of the mosaics, which was at first retained by the fresco painters, began to disappear; its use being principally confined to the delineation of the nimbus or circle that surrounds the heads of the Saints—executed in a sort of raised and stamped plaster—and to different ornaments about their persons; as a gold key in the hand of St. Peter, &c.

The influence of mosaic work on frescoes.

Gothic decoration in Italy.

Throughout Italy there remain numerous indications of Gothic decoration, similar to that at Subiaco, many of which are due to masters whose names have not been recorded, and whose "lives have been written in water." In all these works there is much grace, and, in some, the old connection with Byzantium is evident; as, for instance, in the patterns worked on the hems of the garments worn by priests, and in many other details of costume. In later times, we find the School of Sienna

An influence also from Byzantium.

numbering among its great men Taddeo, and Domenico Bartoli, who decorated the Palazzo Publico in a very beautiful style; also Pietro Cavallini, who is said to have come to England; a report, the truth of which has, however, been disproved. The family of Cosmati executed those peculiar and admirable Gothic works which are to be seen at Rome. In many of the tombs and "ciboria" executed by them, we find united an adherence to mosaic for some of the ornaments, with the adoption of fresco for other portions of the same; the two processes being thus shown in juxtaposition both as to place and time. Many doorways, and other parts of Churches show the manner in which the external architecture of Italy was polychromatised. In some, mosaics of different marbles are employed, while the further aid of colour is combined to bring various materials into harmony, and to unite parts which would otherwise remain in discord.

The Bartoli at Siena. Pietro Cavallini.

The Cosmati at Rome.

External polychromy in Italy:

At Naples, the Stefani took the lead in rivalling the Florentine Masters; and subsequently, under other masters, many paintings in the manner of Giotto were executed.

the Stefani at Naples.

It would not be right to pass over the wonderful works of Fra Angelico da Fiesole, a Dominican monk, who decorated the Convent of San Marco, at Florence in a style, the peculiarity of which is that of a delicate modelling of surface with so little chiaro scuro, as to maintain a general effect of flatness, and an extreme refinement of, as his name imports, "Angelic" expression. The definition of form which he obtained, without resorting to that extreme scale of light and shade, which becomes decidedly objectionable, when it is desired to keep the wall painted on unobtrusive in appearance, makes his works a valuable study to whoever would revive mural painting satisfactorily. His cheerful general colour was, no doubt, influenced by the works of Gentile da Fabriano, an artist who not only used the most brilliant colours but was too often addicted to a redundancy of gold ornament. There is a work by him, the Worship of the Magi, in which he has taken every opportunity to load the figures with gold ornaments; its great harmony, however, neutralizes its gaudiness, and renders it brilliant, and pleasing.

Fra Angelico, peculiarity of his style.

Gentile da Fabriano.

The study of Art in Mediæval Italy a business.

It is a singular fact in the social history of Italy during the middle ages, that the acquring the knowledge of painting was not simply the study of an art, but it was also the hard, dry learning of a business, to which the scholar was duly apprenticed; each master taking as many pupils, to increase his profits, as the rules of his particular guild would permit. The earliest rules of these guilds define, among other privileges, the number which the masters in certain grades might undertake to instruct. One author (Cennini) has described the exact practice; the pupils were to begin as boys, and to serve a thirteen years' apprenticeship; six of which were to be given to the manufacture of colours; to preparing the plastering, and laying it on the walls for fresco painting; to preparing the panels, and the white of egg menstruum for tempera painting, &c.; the remaining seven years were to be devoted to the study of the art; and then the whole life—to the practice.

Masters and pupils.

Two forms of painting in England, their nature.

Mediæval painting as practised in this country assumed, as in other parts of Europe, two forms of existence—those of the mural or architectonic painting, and of the tabular or panel-picture. The former (as far as our means of observation have extended) never with us reached a very high state of perfection. Although constantly employed, continually described in the records of the period, and honoured with the most ample regal and ecclesiastical patronage, no examples that have descended to our days are worthy of the title of works of real Art. Here and there—as in the Virgin and Child at the Bishop's chapel at Chichester, and one or two of the heads in the paintings on the walls of the Chapter House, Westminster—some yearning after the ideality of the early Italian school is to be traced; but in general the large paintings appear only as magnified manuscript embellishments, with the faults of drawing rendered more apparent by the increased size of the transcript. The subjects of such pictures were very various:—one probably of the most frequent recurrence was the representation of the Second Person of the Trinity sitting on a throne, and generally holding a globe in his hand, around him being disposed the four Evangelists. This arrangement was called a "Majesty." Of profane histories—the fall of

Remains of Chapter-house, Westminster.

Description of a "Majesty."

Profane subjects.

Troy, the story of Antioch, the life of Alexander the Great, were objects of particular predilection: while to legendary illustration and saintly and biblical portraiture the records during the reigns of Henry III. and the Edwards contain constant references.

The prevailing use of green:

One curious circumstance connected with the English Polychromy of the thirteenth century, is the propensity exhibited in all the royal records of the period, to use green as a preponderating colour. This fact was first, we believe, pointed out by the late lamented Mr. Hudson Turner, in his notices of "Domestic Architecture in England." He tells us (page 87, vol. i.) that "almost all the chambers of Henry III. were painted of a green colour, scintillated or starred with gold, on which ground subjects were sometimes painted in compartments or circles; as the history of the Old and New Testament, passages from the Lives of the Saints, figures of the Evangelists, and occasionally scenes taken from the favourite romances of the time." Mr. Turner supports his assertion by a copious citation of records, amongst the most quaint of which are the directions issued by the king in the 17th year of his reign, "to cause, that the chapel of our chamber, (at the Palace at Kennington) be painted with histories, so that the field shall be of a green colour, stencilled with gold stars," &c. Of the practice of using green to a great extent in the latter part of the fourteenth and fifteenth centuries, we have abundant existing evidence, but since time has obliterated almost every trace of the polychromy of the thirteenth and early part of the fourteenth centuries, it remained for the student of cotemporary documents to establish as positive fact, that which the artist, without his aid, could only have traced as an imminent probability.

instances given by Hudson Turner.

Mediæval painting had a specific purpose.

The art of painting in the Middle Ages was very rarely indeed applied to any but a specific use—and each picture was generally painted for a fixed locality and purpose. Hence, a great source of the comparative excellence of these works. We accordingly find in England that the tabular or wooden picture was applied to but three distinct uses. The first was that of the "tabula," "retablement," or tavola—a variety of the triptych, but formed in one piece without doors—a picture painted on panel and

Notice of tabular pictures

placed above the altar, after the manner of a modern altar-piece. These tabulæ are referred to at a very early period; and from their small size and portability Mr. Blackburne presumes that they generally preceded the use of mural painting for altar and general decoration. Mention of these "tables" occurs from the ninth century to the Reformation; but, from the comparative ease with which they may have been destroyed and defaced, scarcely any have come down to our days. By far the most interesting, if not the only proper "retable" which we now possess is the beautiful one discovered at Norwich—a work it is thought of the end of Edward the Third's, or the beginning of Richard the Second's reign. It consists of five compartments—representing, in succession, the Flagellation, the bearing the Cross, the Crucifixion, the Resurrection, and the Ascension. It bears upon its face the feeling and character of pure Italian (Siennese) Art of the School of Simone Memmi; and the grace and refinement of the heads and extremities, the elegance of the grouping, and the close adherence to the local traditional mode of representing each subject, stamp it as unmistakably Italian in origin.*

they are mentioned at an early period:

in the 9th century.

A "retable" discovered at Norwich:

its date: description of it:

of pure Italian art.

The second use to which the panel picture was applied, was that of a commemorative tablet; either recording some particular local legend or fact, or presented as an *ex voto* donation to some particular church—as is now constantly the practice on the continent—to mark the sense of gratitude entertained by the donor for favours past, and perhaps the slightest possible glance at benefits prospective. Of these paintings we possess now scarcely any remains; but their abundance in Germany, and Flanders, from whence much of our pictorial art was derived, and the constant reference made to, and descriptions given of them, in inventories and other documents, demonstrate the universality of their employment—and enable us to arrive at some shrewd conjecture as to their probable value as works of Art and their great importance as illustrations of early manners and customs. There seems every reason to conjecture that paintings

Other uses of the retable or panel picture.

Few examples existing in England.

* This painting has been carefully figured by Mr. Wyatt, and illustrated by Mr. Albert Way in the Journal of the Archæological Institute.

of this description were almost entirely executed by English artists; and that their good and bad qualities were for the most part exactly coincident with those of the cotemporary manuscript illuminations and paintings on glass produced by natives of this country. In this class we may perhaps also include the saintly portrait so constantly found on the lower pannels of rood screens—more particularly in the county of Norfolk: many of which appear to be Flemish, executed with considerable spirit, and much in the manner of the paintings of the same period of unquestionably Flemish origin both in the character of the heads and the angular drawing of the draperies and extremities.

mostly by English artists;

examples in Norfolk. Many by Flemish artists.

We come, then, to the third class—that to which probably the highest order of ability procurable was applied—the embellishment of the precious altar frontals or antependia. According to the usage of the Church of Rome, four or five of these moveable facings should be provided for each altar — so that a fitting exterior should be preserved harmonising with the nature of the sacred office to be performed. Of course, those of the high altar were the most elaborate; and arguing from continental examples yet extant, no decoration appears to have been too costly, and no material too rich, to lavish on these frontals. The precious "paliotto" at Venice, the golden casing of San Ambrogio at Milan, the silver and enamelled antependia of the altars of San Giovanni Batista at Florence, and San Giacomo at Pistoia, most fully demonstrate this assumption—and there is no reason for doubting that, in this respect at least, wealthy England endeavoured to place herself on a par with her continental cotemporaries.

Antependia, or altar frontals;

their extreme richness;

various examples.

The one specimen which we possess coming within the category of "precious frontals" is that very beautiful production now placed in the south processional path of Westminster Abbey, under the protection of plate-glass and vergers—having been redeemed from a very close alliance with some waxwork figures of unenviable notoriety. It is about eleven feet long and three feet high. "The groundwork," says Sir Charles Eastlake, "is oak: over the joinings and on the surface of some mouldings strips of parchment were glued. On this framework, covered

An altar frontal at Westminster Abbey,

description of it;

with a gesso [size and whiting] ground, various ornamental compartments and architectural enrichments are executed in relief. The larger compartments were adorned with paintings; consisting of remarkably well designed and carefully executed single figures and subjects, with a gold mosaic ground."—Now, it may be well to observe here that neither the practice of stamping ornaments and gilding, nor that of the employment of mosaic, were *natural* to this country. They are essentially Italian; and though perhaps they may occur in one or two instances, where the rest of the work appears to be English, still the rarity of such examples only tends to prove that they never formed an essential element in English Art, as they did in Italian. Another curious fact is, that such processes occur in England only at periods corresponding almost exactly with the recorded fact of the employment of Italian workmen in this country.

character of its workmanship, not English, but Italian; its probable date.

The date which Sir Charles Eastlake ascribes to this beautiful work of art is the close of the thirteenth, or commencement of the fourteenth century; the period during which flourished in Italy, Giotto, Giovanni Pisano, and Pietro Cavallini, the skilful mosaic worker. Who that has examined in detail Orcagna's beautiful shrine at Or' San Michele, at Florence, the altar frontal of which may be seen in the French and Italian Mediæval Court, or studied the ancient pictures preserved in the Academy there, can fail to be struck with the exact similarity which this production bears, in its minutest parts, to the early Florentine processes? Happily, documentary evidence is not wanting to corroborate this view of the matter. In the Close Rolls of the 44th of Henry III. (1260) is to be found a mandate from the king commanding the Sheriff of Surrey to cause that "immediately the pictures and *frontal* of the Altar of the Great Chapel at Guildford be made as we have instructed *William of Florence, our painter.*" This same monk, William, is referred to again as Master of the Works at Guildford, in the year 1268. Now, it is perfectly within the bounds of possibility that this very altar front may have been formed by this very artist; and it is at least probable that, if not by himself, it may have been executed by a pupil. Supposing it granted that this man may

Orcagna's altar frontal at Florence.

The Westminster one in similar style. Documentary evidence.

William of Florence, painter to Henry III. Possibly his work.

have produced this one work—other Italian ecclesiastics (and we know that in the last three years of his popedom Gregory IX. appointed at least 300 Italians to English benefices) may have executed many more; and their labours may perhaps account for the notable differences which we have been endeavouring to establish between the common decorative painting, and such very beautiful productions as the Norwich retable and the Westminster antependium.

Number of Italians promoted to English benefices.

It is a painful conclusion to be obliged to consider that the rude and unartistic, although perhaps very neatly finished, paintings were English—while, for the majority of more graceful embodiments of form and feeling, we were, in the middle ages, under the greatest obligation to foreigners.

The commoner paintings probably English; the finer works probably by foreigners.

EXTERIOR OF THE MEDIÆVAL COURT FACING THE NAVE.

Statues from Langen.

THE three first statuettes in front of the German Mediæval Court, on the left hand as we face the court, are St. Peter, St. Paul, and St. John, from the Church of Langen in Germany.

Nuremberg. Cologne.

Farther on is a statue of the Virgin, from the Academy at Nuremberg, by Veit Stoss, and the colossal statue of St. Peter, from Cologne Cathedral, both works of very high merit.

Winchester.

On the left are, first, a bust of Christ from Winchester Cathedral, and a head also of Our Saviour, by the cele-

Nuremberg.

brated sculptor Veit Stoss, from Nuremberg. Beyond

Langen.

these is a statue of the Virgin, from the Church of Langen;

Wells.

and the remaining figures are from Wells Cathedral: the first being supposed to represent an abbess of Romsey, the outermost seated figure, a king of England, and the second colossal seated figure, a bishop, from the series on the great west façade (13th century).

Tomb of Longespée, from Salisbury; his costume.

The tomb nearest the front of the English Mediæval Court, to the left (facing it), is that of William Longespée, Earl of Salisbury, from Salisbury Cathedral. He is clad in a complete suit of chain armour, with a flat topped head-piece, leaving his eyes and nose only exposed. His surcoat reaches to his knees, a band thrown over his right shoulder sustains his long straight sword, and a girdle, with a pendant end, confines his surcoat over the loins; he wears short spurs, like nails; his head rests on a cushion, and his shield is charged with leopards or lioncelles, rampant. The edge of the slab is ornamented with early English trefoil foliage. The material is stone.

Colour.

Stothard, in his "Monumental Effigies," gives the following colours: chain armour of a golden colour, surcoat blue, shield blue, embossed with gold leopards, belt and cushion crimson, scabbard and spur-straps black.

This nobleman was son of Henry II. and Fair Rosamund; he was one of the witnesses to the Magna Charta, and was at the siege of Damietta, in 1224; he is believed to have been the first person buried in the new cathedral after its translation from Old Sarum. Incidents in his life.

Next to Longespée is the recumbent effigy of Henry III., from Westminster Abbey; both the statue and the slab on which it rests are of brass, and they were once richly gilt. The king is arrayed in a dalmatic or supertunic, the coverings of the feet are diapered, or gilt, in a running pattern; the lion at the feet is gone, as well as the canopy which surrounded the head; the brass table is ornamented with lozenge shapes, each enclosing a lion *passant gardant;* round three of its sides was the following inscription: "Ici gist Henri trois Rey de Engletere Seygnevr de Hirlande e duc de Aqvitaine le fiz le rey Johan jadis rey de Engletere aki deu face merci." "Here lies Henry III., King of England, Lord of Ireland, Duke of Aquitaine, son of King John, formerly king of England, to whom may God be gracious. Amen." Walpole supposes this to have been the first brass statue cast in England, and on his authority, also, Pietro Cavallini is usually mentioned as the artist of the tomb and effigy; but it would appear, on examination of the records of Henry III.'s reign (Hudson Turner, Domest. Archte. p. 88) that among the numerous artificers mentioned, only two are certainly foreigners, John of St. Omer, and Master William the Florentine, Cavallini's name not occurring at all. The caster of the brass figure for Henry's infant daughter Catharine, was William of Gloucester, and it seems certain that the statue of Henry himself was not executed till after the death of his daughter-in-law, Eleanor, Queen of Edward I., who died in 1290; for in the account of her executors, published by the Roxburghe Club, we find one William Torel engaged on the effigies of a king and queen. That this king was Henry, seems to be satisfactorily proved by the Records of the Exchequer, in which payment is ordered for building a house "in which the statues of Queen Eleanor and King Henry are being made." (A.D. 1289.) Effigy of Henry III., from Westminster. Costume. Inscription. Pietro Cavallini. John of St. Omer, and William the Florentine. William of Gloucester. Henry's statue, when executed. William Torel.

However certain the proof may be of the statue having

Italian handicraft incontrovertibly evident.

been cast by William Torel, the similarity of whose name to Torelli we have already remarked, still, the peculiar style of the tomb itself would seem incontrovertibly to exhibit the handiwork of Italian artists.

Statue from Wells.

Beyond this is a statue from the west front of Wells Cathedral, an excellent example of Early English sculpture.

Bishop Poore from Salisbury.

The first monument on the left hand, facing the nave, is that of Bishop Poer, or Poore, from Salisbury Cathedral.

Effigy described.

The effigy is in three-quarter relief, and reposes beneath a cinquefoil arch. The bishop is represented in full canonicals, but of a very plain character, and bearded. He is in the usual conventional attitude of benediction, and holds a staff, his head rests on a cushion, and his feet on a dragon; round the edge of the slab is foliaged ornament in the early English style. The material is Purbeck marble.

Old Sarum.

It would appear that the original church of Old Sarum was within the precincts of the castle, and that a mortal feud existed between the priests and the garrison. Holinshed says that "the soldiers of the castle and the chanons of Old Sarum fell at oddes, inso-much that after open brawles, they felle at last to sad blows," and that "at last the castellanes, espieing their time, gate between the cleargie and the toun, and so coiled them as they turned homewards, that they feared any more to gang about their bounds for the year." For this reason Bishop Poore sent special messengers to Rome, and Pope Honorius, in consideration of the risk to the holy men, the scarcity of water, and the strength of the high winds, sanctioned their removal to the present cathedral of New Saresbyri, as Leland calls it, which was founded in 1220.

Now Salisbury.

Mr. Britton's opinion on the effigy.

Richard Poore was translated to the see of Durham in 1225, and died in the year 1237. Mr. Britton says, in his "History of Wiltshire," that the fact of this being Poore's monument is doubtful, since "it is well ascertained that the remains of this prelate were deposited in the cathedral at Durham."

Philippa from Westminster Abbey.

The effigy beyond this monument is that of Philippa, wife of Edward III., from Westminster Abbey.

The recumbent effigy of the Queen is in alabaster, as was also the beautiful canopy which once surrounded it. She is habited in a stiff boddice, buttoned down the front, an under tunic and a mantle fastened over her bosom. Her sleeves are buttoned to the wrist, and reach over part of the hands. Her neck and face are bare, and her ears exposed; her head-dress is characteristic of the fashion in her time, and projects exceedingly on each side, being braided, or reticulated, both at the top and sides. A small girdle or cord is fastened over her hips, and her feet rest on a lion and a dog. The folds of her drapery are remarkably fine. The statue was originally richly painted and gilt. Costume.

This queen was daughter of William of Bavaria, Earl of Hainault, and was noted for her fidelity and heroism; she died in the year 1369. Date of her death.

Beyond this are two other statues from the façade of Wells Cathedral, from the same series as the former ones.* Statues from Wells.

The tombs in the centre are those of Bishops Kilkenny and Northwold, both from Ely Cathedral. That of Bishop Kilkenny, on the right as we face the nave, is a fine example of Early English sculpture in three-quarter relief. The bishop is represented in the usual act of benediction, and with his pastoral staff; he is clothed in full pontificals. His head, although not in full relief, is shown resting on a cushion, and is surmounted by a trefoiled arch, with a crocketed gable, and a censer-bearing angel on each side of it. Along the edges of the slab are placed fully-detached columns, supporting pinnacles, the shafts of the columns being joined at intervals to the slab by boldly-worked pieces of Early English foliage. Monuments of Northwold and Kilkenny, from Ely, described.

The monument on the left is a very interesting example of an effigied tomb in the last half of the thirteenth century. The bishop rests beneath a cinquefoil canopy, in full pontificals, his right hand raised in benediction, and in his left an open book and a crozier,† the staff

* A more detailed account of this remarkable series of statues, will be found in the description of the interior of the Court.

† A crozier properly means only a staff with a cross to it (an archbishop's).

of which pierces a lion and a dragon placed beneath his feet, typical of his victory over the devil. The base of the slab is ornamented with sculpture, representing the martyrdom of King Edmund by the Danes, A.D. 870, and doubtless alludes to the fact of Northwold having been formerly abbot of St. Edmundsbury, where the king was shot to death by arrows. By the angle on the side of the Danes, the devil is shown crouching and inciting them to their cruelty, whilst, on the side of the martyr, are attendant angels, waiting to receive his soul. On each side of the slab are three figures in niches. On one side three women, the uppermost of which with crown and pastoral-staff, is probably intended for St. Etheldreda, the first abbess of Ely. On the other, three men, the two uppermost with pastoral staffs. At top, on each side of his head, are angels with censers, and above, the soul of the bishop, symbolised by the figure of a new-born child, is being conveyed to heaven by angels.

Martyrdom of King Edmund.

Head of the "Vierge du Trumeau."

Northwold's death.

Northwold was consecrated Bishop of Ely in the year 1229 (14th Henry III.), and died in 1254. During

his bishopric the present choir of Ely Cathedral was completed (1250).

The busts and statues on the right hand in front of the French Mediæval Court, as we face the nave, are from the Cathedral of Chartres, in the north of France. (13th century.)

The outermost statue is from the façade of Wells Cathedral.

The busts on the opposite side are those of Henry II. of France (1547—1559), and of Bayard; Diana of Poitiers, and Louis XII., and one of Henry III. of France. A notice of these busts will be given in the handbook to the Renaissance Courts.

Statue from Notre Dame, Paris.

The statue beyond those busts is that of the Virgin, known as the Vierge du Trumeau, from the Cathedral of Notre Dame, Paris, an excellent example of French mediæval sculpture.

ENGLISH MEDIÆVAL COURT.

Façade of the Court from Tintern Abbey, and Guisborough Abbey.

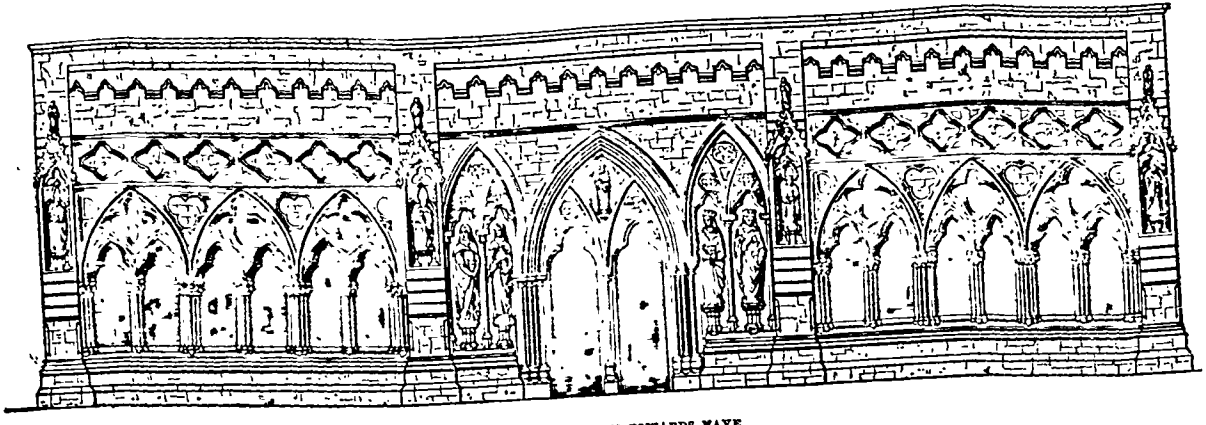
The central entrance of the Mediæval Court towards the nave, is formed by the doorway of the west front of Tintern Abbey, Monmouthshire, a beautiful example of the Decorated style of Pointed architecture, which flourished from the close of the thirteenth to the close of the fourteenth century.

The rest of the façade is from Guisborough Abbey, Yorkshire; also in the Decorated style.

Statues from Wells described.

On each side of the Tintern entrance are two statues; those on the left, are from the west front of Wells Cathedral (1213-1239). The proportions are long, the drapery is simple and well arranged, and the faces are characterised by much sweetness of expression; the heads are crowned with trefoiled coronals; those on the right, (one of which has a hood, and a mantle fastened over the bosom with a fibula or brooch,) were lately discovered by Mr. G. G. Scott, at Westminster Abbey. They are all fine examples of the Early English period, when sculpture was beginning to be freed from conventional trammels, and the imitation of nature was progressing from the elongated and peculiar style of the old Byzantine school.

Tintern Abbey was originally founded by Walter de



FRONT ELEVATION TOWARDS NAVE.

Clare, for the order of Cistercian monks, in the year 1131 ; but the abbey church from which this doorway is taken, was not founded till a later period by Roger Bigod, Earl of Norfolk, the first mass being performed in the choir A.D. 1268. Other portions of this beautiful building are of still later date. Notice of Guisborough Abbey.

Guisborough Abbey was founded by Robert de Brus, Lord of Skelton, A.D. 1129, and richly endowed for the monks of the Augustinian order ; but the present building is evidently of much later date. In the year 1375, Edward III. granted a licence to the prior and canons, to fortify and embattle their convent ; and the style of the present building indicates the early part of that century or the close of the preceding one. Notice of Tintern Abbey.

Passing under the Tintern arch, we enter the cloister, The cloister.

Westminster figures. Wells figures.

Entrance of the Façade of the English Mediæval Court, towards the Nave.

the interior arches of which are also from Guisborough Abbey.

The cloister was a covered ambulatory, always attached to the monastery, and arranged round the sides of a Description of a cloister.

quadrangular area called "the cloister garth." Large monasteries were frequently provided with two or more of these courts, besides the "claustrum regulare": the sides of the cloister were always open, and were termed "the panes," and the covered way an "alley" or "ambulatory." Its painting, and its pavement with encaustic tile, in the Crystal Palace reproduction, is on good authority, since Piers Ploughman describes his "cloystre" as being not only "peynt and pourtreyd well clene" but "and y-paved with poynttyl (point-tile), ich poynt after other."

Its paintings and encaustic tiles.

View in Cloister, looking towards Prince Arthur's Door.

Some cloisters used as cemeteries.

The cloisters attached to monasteries and cathedrals served as the burial-ground for the ecclesiastics; occasion-

ally earth was brought for them from the Holy Land, or from other spots of peculiar sanctity, and in such cases to be buried within the cloister precincts became an envied privilege, obtained occasionally only by distinguished personages.

An ideal view of the present cloister.

It is some such cloister, that we may suppose the Mediæval Court to have been, with the monuments of the "mighty dead" deposited within its pale. The great Rochester doorway, through which is seen the font, may be the entrance to the abbey, or cathedral, and the other doorways, those leading to the chapter-house, refectory, or dormitories, of a monastic establishment.

Prince Arthur's Chapel, Worcester

Within the cloister, on the left, is the entrance doorway of Prince Arthur's chantry chapel, from Worcester Cathedral. A very beautiful and elaborate monument in the Perpendicular style, executed in the year 1504, containing the tomb of the young prince.

Its doorway described.

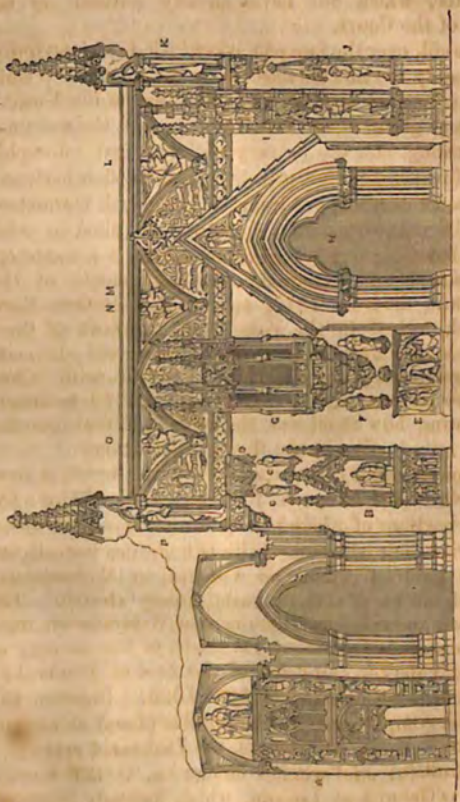
In the base of the doorway we observe the intersecting and surface-lost mouldings of the late Gothic period. The two crowned kings on each side, one with a sceptre and globe, and the other with a sword and a church, are exceedingly well executed, the drapery and heads being particularly worthy of remark. The moulding round the arch and sides is ornamented with the wreathed band peculiar to the style, and on the transverse band is seen the Tudor rose, or a rose within a rose—typical of the union of the Houses of York and Lancaster—the Prince of Wales's feathers, the fleur de lys, &c. The uppermost arch is of the kind called Tudor or Burgundian, with an ogee arch beneath it; the pierced tracery above is continued in the original along the entire façade of the chapel.

Notice of the Prince's life.

Arthur Tudor, Prince of Wales, was the eldest son of Henry VII. At the age of fifteen he was married to Catherine, daughter of the celebrated Ferdinand of Spain, and died five months afterwards at Ludlow Castle, in the year 1502. In Leland's "Collectanea" (vol. v. p. 373) is a very interesting and quaint relation of how the "sorrowfull heavy tidings" of the misfortune were received by the king and queen, who were then at Greenwich palace.

Altar-screen from Winchester,

On entering the court from this side of the cloister, the first monument is composed, in its upper portion, by a compartment from the altar-screen of Winchester Cathedral, in the Perpendicular style ; on the plinth to the right is the date 1510, and the initials "J. R."



A Monument of Prince Arthur; B Winchester screen; C C Figures from the Tomb of Aymer de Valence, Westminster; D Beauchef Monument; E Lincoln knights; F Figures from Henry VII's Chapel, Westminster; G John O'Gaunt's Monument; H Doorway to German Court; I Monument of Bishop Alcock; J York Niche and Virgin; K Wells Statue; L The Second Dastil crowned; M The first of the Lincoln Angels, that of Abraham; N The last of the Lincoln Angels; O The Angel of the Sun and Moon; P Wells Statue, Birinus the Missionary.

ELEVATION OF THE ENGLISH MEDIÆVAL COURT (INTERIOR) TOWARDS THE SYDENHAM TRANSEPT.

described.

The Winchester screen, now sadly mutilated, was executed during the bishopric of Fox, to whom the

cathedral owes so much of its beauty. It was elaborately carved, and richly ornamented with statues and colour. The central figure of Christ is now entirely broken; marks indicating the form of the head still remain, however, and agree remarkably with the proportions of a beautiful head of the Saviour, found by Mr. Wyatt at Winchester, which we have already noticed on the exterior of the Court.

A group within the arch.

On the cill, over the two panels beneath, is an inscription unfortunately too much defaced to be decyphered. Within the arch is a wood carving of the marriage of the Virgin; an excellent group of the late Gothic period, the costumes are interesting, and the drapery well managed. Joseph's feet are furnished with a pair of curious wooden pattens.

The Burghersh monument from Lincoln; its date,

The panels beneath are from the Burghersh monument in Lincoln Cathedral. The spandrils are filled in with armorial bearings, and in each compartment is a mourner, well designed and executed. The monuments of the bishop, who died in 1340, and of his brother, Lord Burghersh, raised in the year 1356, are both of them remarkable as conveying their family name and alliances, the sovereign they served, and the nobles with whom they were connected, by means of armorial bearings; thus showing how rapid was the spread of that practice from its introduction in the thirteenth century.

and peculiarity.

Canopy from Beverley, Yorkshire.

The double canopy over the Winchester screen is from the Church of St. Mary, at Beverley, in Yorkshire; the principal portions of which belong to the Transition Decorated period—circa, 1400. The two statues beneath are from the tomb of Aymer de Valence, at Westminster, supported on corbels from Bath Abbey church. The well-known and splendid monument at Westminster, from which the statues are taken, was raised to the memory of Aymer de Valence, third son of the Earl of Pembroke; he was murdered in France, A.D. 1323. Between the Winchester compartment and the oriel is placed an elegant niche from Beverley Minster, in the Decorated style.

Statues from Westminster.

Tomb of Aymer de Valence.

John O'Gaunt's window from Lincoln;

The beautiful oriel window farther on, is that known as John O'Gaunt's at Lincoln, which formerly belonged to a large mansion in the lower town, and is now preserved, through the generosity of the late Lord Brownlow, in the castle-yard at Lincoln.

Pugin, in his "Specimens," ascribes it to about the year 1390, whilst a writer in the "Archæological Journal" states that it was probably built by Joan Beaufort, daughter of John O'Gaunt, who died at Lincoln, A. D. 1440. The style indicates the former date as most probably the correct one.

notice of his life.

John O'Gaunt, so called from Ghent, the place of his birth, was the fourth son of Edward III., and was born in 1345. Of an active, hearty nature, he was the true model of an Englishman; we have no space to recount his various adventures and romantic marriage with Constance, daughter of Pedro the Cruel, King of Spain. About the year 1390 he held court at Lincoln, of which province he was made Earl on the death of Henry de Lacy, and, being then a widower, espoused dame Catherine Swinford at Lincoln, A. D. 1396, in a romantic and honourable manner quite in keeping with his past life. John O'Gaunt, "time-honoured Lancaster," was father of Henry Bolingbroke, afterwards Henry IV., and died in the year 1399; his name is familiar to us all through Shakspeare's noble drama of "Richard II."

Meaning of an "oriel:"

The oriel window was not known until the early part of the fourteenth century. "The oriel" is mentioned in many early writers, but would seem always to indicate a recess or closet of some sort, and is indifferently applied to a penthouse, a porch, a detached gate-house, a loft, and a gallery for minstrels; its application to a window is of more modern date (vid. Archæol. vol. xxiii.), and Skelton's "Oxonia Antiqua" (vol. ii. p. 144). It was the only window from which a view of the outside of the building could be obtained, the others being raised too far off the ground.

and of a bay-window.

The general term of "Bay, or Bow-window" is incorrectly applied to all projecting windows. A bay window properly signifies one which commences at the ground and occupies the entire "bay," or compartment of a building; an interesting description of the use of a "baye" window occurs in Walpole's Anecdotes of Painting (edit. Wornum), p. 134.

Statues from Henry VII.'s Chapel, Westminster.

Beneath each side of the window is a statue from Henry VII.'s Chapel, Westminster. St. Paul, and St. Bartholomew with a knife, typical of his martyrdom. The

statuary work of this chapel was executed in the early part of the sixteenth century, and is highly praised by Flaxman in his "Academy Lectures" (1821).

Throughout the whole of these sculptures, a German manner is peculiarly discernible, more especially shown German influence.

St. Simon, from a drawing by Hautmann, of Munich.

in the draperies. For the sake of comparison, we have engraved a beautiful figure, which illustrates the best period of German Gothic sculpture; the circumstances

connected with the influence of which on cotemporary art, is of great importance not only in England, but throughout the rest of the continent, in the history of the late Pointed style in its movement towards an altogether new school of art.

Easter sepulchre from Lincoln;

The figures beneath are from the Easter sepulchre, in Lincoln Cathedral. The three sleeping soldiers are clothed in chain mail, over which are long surcoats, the folds of which are exceedingly well managed. The expression of complete languor in all the figures is rendered with great effect, and the ornamental foliage spreading over their shoulders is particularly good. The costume indicates the latter half of the thirteenth century as the period of their execution.

probable date.

Description of an Easter sepulchre.

The Easter sepulchre was a recess more or less ornamented, used in the Roman catholic church for the commemoration of Christ's entombment and resurrection; some few rich examples still exist in England, as at Hawton, Nottinghamshire, Navenby and Heckington, Lincolnshire, Patrington, Yorkshire, &c.; these are in stone, with the sleeping guards beneath, and over them a recess, typical of the sepulchre, in which is seen the person of the Saviour rising from the grave, with attendant angels, the whole being surmounted by elaborate tracery, &c.

In the records of St. Mary's Redcliffe, Bristol, are the following curious entries in relation to this practice.

Curious record.

"Item—That Maister Canynge hath delivered, the 4th day of July, in the year of our Lord 1470, to Maister Nicholas Petters, Vicar of St. Mary Redcliffe, Moses Conterin, Philip Bartholomew, Procurators of St. M. R. aforesaid, a new sepulchre well gilt with gold and a civer thereto.

"Item—An image of God Almighty rising out of the same sepulchre, with all the ordonance that 'longeth thereto—that is to say—a lathe made of timber and the ironwork thereto.

"Item—Thereto 'longeth heaven, made of timber and stained clothes.

"Item—Hell made of timber and ironwork thereto, with Divils to the number of 13.

"Item—4 knights armed, keeping the sepulchre with

their weapons in their hands—that is to say—2 axes and 2 spears with 2 pavés. (Pavés or pavois, was a species of large buckler.)

"Item—4 payr of wings for 4 angels, made of timber and well painted," &c.

Dramatic representations at Rouen.

In Saunderson's "Rites of Durham" is to be found a curious account of the ceremonies performed at Easter in connection with this sepulchre. At Rouen and other places the priests officiated in a dramatic representation of the resurrection. In later times, however, that practice was discontinued as indecorous.

Doorway composed from Lincoln detail.

The doorway beyond is composed from the triforium of Lincoln Cathedral. The choir was lengthened and restored about the year 1280, at which period the triforium (or gallery over the principal arcade) was probably executed.

Milton Church, Kent.

The open work in the gable is from the west doorway of Milton Church, Kent. Pierced gables are not usual in the English Decorated style, but are more common on the continent, especially in France.

A figure from Wells.

The figure in the centre opening is that of a priest, with hands joined in the performance of his sacred office —a very meritorious work from Wells Cathedral.

Hingham Church, Norfolk.

The cross at the top is from Hingham Church, Norfolk; which was entirely rebuilt between the years 1316 and 1359, by Remegius de Hethersete and John le Marshall.

Uses of the cross.

The application of the cross as an ornament is of very early date, the earliest were inscribed within a circle, and had a symbolic meaning. Mr. Brandon, in his valuable "Analysis," has divided crosses into four kinds—plain crosses, wheel crosses, floriated crosses, and tracery crosses. As the Gothic style progressed, their application became more profuse, and at a church near Norwich, each angle of the quadrangular tower is surmounted by them.

The cross of shame; the cross of glory.

The plain cross, was termed the cross of "shame," in allusion to the wooden one on which Christ suffered. The floriated or budding cross, "the cross of glory;" and in some old sculptures, as on the doors of Hildesheim Cathedral (1015) (Byzantine Court), the cross on which the body of the Saviour is nailed, is already budding, in token of his triumphal death. From

early use of the cross.

the very earliest period, as evinced by the Irish crosses, this form was used as a sepulchral memorial, and has continued down to our own times. The little wooden or stone cross of a continental church-yard, with a pretty wreath of flowers pendant on the arms, is still the most usual method of marking the resting-place of the dead.

Bishop Alcock's chapel, Ely;

The niche and canopy on the right of the door are from Bishop Alcock's chapel, Ely Cathedral. In this beautiful example of the late Pointed period, we remark the usual intersecting and surface-lost mouldings; the

description of its details.

sunflower ornament, and the vine above it, showing the style of ornamental foliage in the sixteenth century, which though still founded on nature, is marked by an angularity of form purely conventional.

The canopy and cresting are elaborate examples of the Perpendicular style, and in the cresting at the top are

Rebus on names, when usual.

shields with the bishop's initials, "L. A." and a rebus on his name, formed by a cock perched upon an awl, a practice which was much in vogue at the decline of the Pointed style. Bishop Alcock, who died at Wisbeach in the year 1500, was celebrated for his knowledge of

Bishop Alcock as an architect.

architecture; and the sumptuous chapel to his memory, the episcopal palace at Downham, and SS. Mary's Church, Oxford, were altogether, or in part, designed by him.

A notice of chantry chapels, their origin and development.

So many examples in the Court are from chantry chapels, that it will be as well to say a few words about them. In the twelfth and following century, the practice which prevailed of bequeathing donations to the church for the purpose of intercession to the Deity for the repose of men's souls after death, led to the formation of many private altars. These altars were combined with the tomb of the deceased, and formed what is called an altar-tomb. As the love of display and the private character of the service increased, the former was exhibited in greater richness of design and execution, and the latter was aided by a screen of open tracery, which separated the altar-tomb from the rest of the church. They were subsequently endowed as chantries or places in which ecclesiastics were paid by a fixed salary from the deceased to pray at stated hours of the day for his soul's happiness. In the fifteenth century many of these

small chantry chapels were built between the piers of cathedrals, churches, &c. Such are those of Wykeham and Waynflete at Winchester, Alcock and West at Ely, and Audley at Salisbury. Henry VII.'s Chapel is a chantry chapel on a royal scale. At times they were built on the wayside—a chantry chapel of that kind still exists on Wakefield Bridge, Yorkshire, built by Edward IV. for the souls of his relatives slain at the battle of Wakefield. Similar chapels were sometimes dedicated to the service of particular saints, and were then called "shrines."

Wayside chapels.

Shrines.

In the angle is a niche and beautifully worked canopy from York Minster, in the Decorated style. The figure of the Virgin and Child, is remarkably well designed and executed. The attitude is that of conventional grace, common in all Europe from the thirteenth to the sixteenth century. The Virgin is represented standing on a lion and a dragon, in allusion to that passage in the Psalms, where it is said, "Thou shalt tread on the lion and the dragon." (Ps. xci. 13.)

A canopy from York Minster, statue of Virgin and Child.

Symbolic sculpture, in allusion to a text.

We propose confining our attention at present to the monuments beneath the upper range of arches—the examples above being sufficiently important to form the subject of a separate inspection.

The first subject on the return wall is a composition of two side statues from Armagh Cathedral, Ireland; they represent prelates, one holds a staff with a foliated crook, and the other a cross-capped staff or crozier. They are characterised by much simplicity of treatment, and the drapery is particularly worthy of attention, they appear to belong to the early half of the sixteenth century.

Statues from Armagh Cathedral.

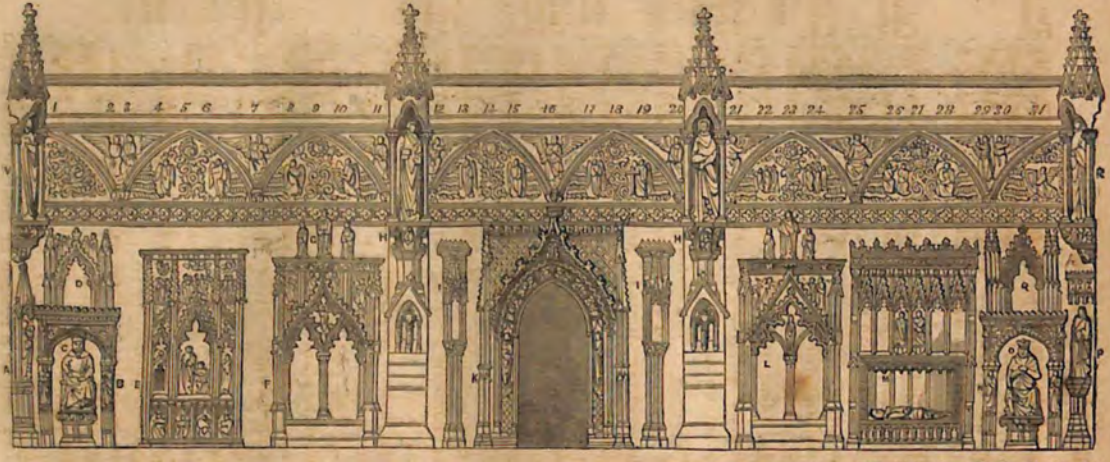
Probable date of execution.

In the centre is a king, seated, from the west front of Lincoln Cathedral, it is one of a series of statues of kings put up by the treasurer Welbourne about the year 1377.

A king from Lincoln.

The spandrels are from the high altar screen of Winchester Cathedral—circa 1510—and the cornice and cresting above are from the wood-work of the stalls. In the spandrel to the right, is seen an angel bearing a lily the emblem of purity, in one hand, and with the other, presenting a scroll to the Virgin, who is shown in the opposite spandrel before a lectern or reading-desk; from

Spandrels from Winchester.



A. Canopy of Virgin from York; B N. Armagh figures supporting Winchester Altar-screen arches; C O. Lincoln sitting kings; D Q. Niches from Southwell Minster; E. Hawton Sepulchre; F L. Arcades from Ely Chapter House; G. Archbishop, forming one of the finials to Archbishop Greenfield's monument in York Minster; H. H. Corbels from Wells Cathedral; I I. Niches from Beverley; K. Rochester Chapter House door; M. Tomb of Humphrey de Bohun from Hereford Cathedral; P. Mary Magdalen in Westminster niche.

ELEVATION OF SIDE OF COURT OPPOSITE ENTRANCE FROM NAVE.

the right corner of the spandrel, the hand of the Divinity issues from a cloud, and sends out effulgent rays on Mary's head, which is encircled with a plain nimbus; at her ear is represented the Holy Ghost in the form of a dove. The Annunciation.

Above this, is a beautiful compartment in the Decorated style, from the sedilia of Southwell Minster, Lincolnshire, of the close of the thirteenth century. Between the pinnacles and the centre finial, are represented the Virgin and Child on the left side, and on the right, the flight into Egypt. Southwell Minster possesses very beautiful examples of the Decorated style of Gothic architecture, the chapter-house being especially good, and noted for the exquisite imitation of natural leaves and flowers in its sculptured foliage. Sedilia of Southwell Minster; sculptured subjects; excellent foliage; ornament;

The date of these portions is probably about 1293, in which year a letter from John le Romaine, Archbishop of York, is extant, imposing fines, "ad fabricam novi capituli." date.

Next to this is the Easter sepulchre from Hawton Church, Nottinghamshire. A peculiarly rich and beautiful example of the late Decorated style of the fourteenth century. Easter sepulchre from Hawton;

In the four compartments of the base, are represented four knights or soldiers sleeping on guard; they are clothed in coats of chain mail, with surcoats or "bliaus" * over them; they bear a general resemblance to the Lincoln knights, but the "bascinet" of plate on the heads of the two-left hand figures, indicates a somewhat later date—about the reign of Edward II., 1307.—The charges on their shields are very curious, and are interesting examples of the language of heraldry. They consist of two asses' heads braying, in allusion to the obstinate stupidity of the Jews—an angry soldier's head, in allusion to the Romans—the Dragon, typical of the spirit of wickedness—and the head, apparently of Judas Iscariot, the traitor. the sculpture described; heraldic writing;

Over them, in a groined recess, with the back elaborately ornamented with roses, &c., is seen Christ bearing his cross, ascending from the tomb, and the three Marys

* The origin no doubt of the modern "blouse."

kneeling in adoration, at his feet, whilst attendant angels are sculptured at each extreme angle; on the left is seen a small piscina or water-drain, clearly proving that this sepulchre served the purpose of an altar.

the sepulchre an altar.

The upper compartment of the monument continues the history still farther, and the twelve apostles are shown in attitudes of surprise and wonder, as Christ ascends from the midst of them into heaven. "And it came to pass, while he blessed them, he was parted from them, and carried up into heaven." (Luke xxiv. 51.) The treatment of this subject, in which the feet only of the ascending Saviour are shown, may appear exceedingly curious, but we have been kindly informed by a competent authority on the subject, Mr. Leigh Sotheby, that it was by no means uncommon in the manuscripts of the middle ages, and in the block books of the early printers. He has especially drawn our attention to an instance in the "Biblia Pauperum."

Peculiarities of mediæval treatment in representing Christ's ascension.

The composition above, is a beautiful example of the Decorated period, from Ely chapter-house. The projection of the upper part of the arch, is a feature more common abroad than in England. We observe here how completely the minor portions of Gothic architecture in tabernacle work reproduced the forms of the principal masses, as shown in the application of gurgoyles or waterspouts to the side buttresses. The centre figure, with a nimbus, and a wheel upon it, is probably meant for St. Catherine of Alexandria. * We would particularly draw attention to the beautiful design and execution of the thorough cut work of the brackets, which support excellent examples of Gothic statuary art, from the collection of the late Mr. Cottingham, the architect.

A compartment from Ely Chapter-house.

Figure of St. Catharine.

Statue from Mr. Cottingham's collection;

In the spandrels are small figures, representing, on the left, a monk, who sees another monk in heaven

sculpture of spandrels.

* Mrs. Jameson, in her valuable work on "Sacred and Legendary Art," cites four female saints whose names were equally venerated in all lands—Sts. Catharine, Barbara, Ursula, and Margaret. Of these St. Catharine "is the inspirer of wisdom and good counsel in the time of need, the Minerva of the heathens, softened and refined by the attributes of the Christian martyr;" the special veneration paid to her was first brought into Europe by the Crusaders from the East, and in the twelfth century was all but universal.

attended by two angels ; and on the right an angel with a palm branch, who visits and appears to address three monks, two of whom are seated ; the subject of these illustrations we are at present unacquainted with.

Corbel from Wells.

The corbel over the buttress is from Wells Cathedral. It is formed of foliage, in the centre of which is a man seated, holding a sort of foliated sceptre, whilst a griffin, or animal with a bird's beak and wings, is whispering at his ear.

A niche from Beverley Minster;

On the left of the central door is a very beautiful decorated niche from Beverley Minster, the ornamental sculpture of which deserves particular attention. The diapering of the side buttresses is a characteristic of the Decorated period. The term "diaper" has been derived by some writers from d'Ypres, on account of its resemblance to a species of ornamented cloth made in that Flemish town ; but Du Cange derives it from the Italian word "Diaspro," jasper, and this would appear to be the most likely origin of the word, since it is known in France as "diapré."

origin of the term diaper.

The Rochester door,

The centre door is a fine example of the late Decorated style from the chapter-house of Rochester Cathedral, and is said to have been erected by John de Shepey, Bishop of Rochester, about the year 1352.

described ;

The two lowest figures on each side represent the Church, symbolised by a prelate in full pontificals, supporting a church with one arm, and armed with the pastoral staff, the crook of the true shepherd. The Synagogue is typified by a female, blinded by a bandage over her eyes, with a fallen crown, a broken staff, and the tables of the old law reversed. The four figures above them, seated before lecterns, and holding scrolls, may possibly represent the evangelists ; but they are without the usual symbols, and are generally supposed to be Gundulph, Ernulph, Laurence de St. Martin, and Hamo de Hethe—the two first being celebrated, the one as the founder and first bishop of the cathedral, and the other as the compiler of the "Registrum Roffense." The other two were bishops in the thirteenth and fourteenth centuries, Hethe being the immediate predecessor of John de Shepey, by whom the doorway was built. Above them, on each side, are angels, or youths with wings,

half hidden in flames, who appear to cry out to a soul, represented by a small human figure in glory, beneath a centre canopy. It has been suggested that these may signify human beings in purgatory, and the central figure

A View through the Rochester Door into Gallery.

curious detail.

be intended for Christ risen from the dead. The numerous grotesque and fanciful heads of the inner hollow moulding, the demons' heads contained in quatrefoils beneath the Church and the Synagogue, and the foliage running in and out of circles on the external angle are exceedingly curious. The polychromy of this monument

Polychromy of the door.

has been restored after a very careful study of numerous monuments of the same period throughout the country, and more especially in Norfolk. (*See* Blackburne and Carter's works upon the subject.) As a testimony that its richness is by no means overdone; a cast taken from the best preserved monument of the kind which it has been possible to meet with, has been fixed upon the wall immediately at the back of the doorway. This cast, taken from the tomb of Bishop Beckington, at Wells Cathedral, has been coloured and gilt on the spot in precise fac-simile of the original, in which every colour remains perfectly clearly expressed.

Niche from Beverley Minster,

The very beautiful niche beyond is from Beverley Minster; it is in the Decorated style, and in general design resembles its pendant on the other side of the door. The sculpture of the two supporting capitals or corbels represents, on the left, two monks praying before a small statue of the Virgin and Child on an altar; the Devil in the centre sits cross-legged and apparently bound. On the right are seen two ecclesiastics trampling a figure into the mouth of hell, represented in the usual conventional manner, by the open, dentated jaws of an enormous dragon or monster.

curious sculptures.

A niche from Ely cathedral described,

Beyond this is a large and beautiful niche in the Decorated style, from the Cathedral of Ely. The arch projects at the head, and is picturesquely foliated. Above it is a finely draped figure of an archbishop, with one hand raised in the act of benediction, and the other holding a cross. The finial is remarkable as being formed by a graceful female figure, with gloves on her hands.

The figures on the left compartment represent an ecclesiastic kneeling at prayer, with attendant acolyths, and on the left, priests accompanying and preceding a reliquary or shrine; some of them bear tapers in their hands. The diapered background is characteristic of the Decorated style (14th century), at which period the niche had obtained great prominence in architectural designs, being considerably recessed, often hexagonal, regularly vaulted with ribs and bosses under the head of the canopy, which projected exceedingly, and formed, with the niche, a small building of itself, on which was displayed all the power of the sculptor.

The word "niche" of modern origin.

The word "niche" is of comparatively modern origin, the recess thus called was known during the middle ages as a Tabernacle, Meason (Maison), Habitacle, and Hovel, or Housing.

Monument of Humphrey de Bohun from Hereford;

The fine monument beyond this is from Hereford Cathedral, and is usually ascribed to Humphrey de Bohun, Earl of Hereford. It is a fine example of an altar tomb in the early Perpendicular style.

costume.

On the lowest portion the knight is represented in complete plate armour, with the exception of a piece of chain mail, pendent a short way over the shoulders; his helmet is conical, the face left open, and the hands are joined in the act of prayer. The arms are furnished with "brassarts," or connecting pieces at the elbow, and the "gussets," or knee-pieces, are chamfered. From a girdle round his loins hangs a sword, and his dagger, the "misericorde," by which the stricken-down foe was so frequently dispatched in battle, depends in front. By the side of his feet is a large hound. It was during the reign of Richard II. (1377-1389), that the era of plate, instead of chain armour may be said to have been established; and it is to the close of that monarch's reign that the present effigy may be ascribed.

Plate armour, when established.

Figures in the open-work.

Over the effigy is another recess vaulted and ribbed, surmounted by an open screen, in which are seated two figures, one possibly the widow of the deceased, but more probably the Virgin Mary, pleading, with hands joined in prayer, to the Saviour, who bears a globe and cross in one hand, the other being raised in the act of benediction.

Mr. Britton's observations on the effigy.

Mr. Britton, in his description of Hereford Cathedral, says, "there is probably some error in ascribing these effigies to the Bohuns, for on referring to the account of that family in Dugdale's baronetage, I do not find that either of them was buried here, or had any immediate connexion with the cathedral." There were eight or nine Humphrey de Bohuns, and Mr. Gough, in his "Sepulchral Monuments," says that the arms indicate a Bohun, but not an Earl of Hereford.

Statues from Armagh Cathedral.

In the next composition, the two statues nearest the ground are from Armagh Cathedral: the faces are fine and the drapery well managed; they would seem by their style to belong to the close of the fifteenth or

commencement of the sixteenth century. The figure on the left with the pilgrim's scrip, and a cap with the scallop shell, may be intended for St. James the Great (of Compostella).

A King from Lincoln Cathedral.

In the middle portion is a sitting figure of a king, from the west front of Lincoln Cathedral, one of the set raised by the treasurer Welbourne, about the year 1377.

A niche from Southwell Minster.

The niche above is a rich example of the Decorated style, from Southwell Minster, Lincolnshire. The application of the ivy leaf as an ornament, on the bell of the left hand capital, is particularly good, and affords a pleasing example of the manner in which the Gothic sculptors pressed nature into their service ; there is no feature in the Gothic style more remarkable or graceful than the constant and truthful application of plants, flowers, leaves, and other natural subjects as ornamental adjuncts. The fourteenth century, during which the Decorated style flourished, was distinguished by the excellence of its natural ornamentation, in which the oak, the vine, the

Nature copied by the Gothic sculptors.

Favourite foliage.

Cap of a Vaulting Shaft from the Choir of Worcester Cathedral.

maple, and the ivy, were especial favourites ; the leaves were copied generally very much as they are found

in nature; and in the case of the capitals were applied as though they were attached in some manner to the bell, and not as though they grew out of the bell, which is a characteristic mark of the Early English period; as may be seen on reference to the subjoined sketch of an Early English capital.

Angularity of late work.

At a later period, the foliage presents more conventional features and a larger admixture of animals, shields, &c., the whole being marked by angular outlines, and a want of that graceful freedom so universal in the Decorated period.

Mary Magdalen, from Oxford.

The statue of Mary Magdalen, from Oxford, in the elegant perpendicular niche, is from the collection of the late Mr. Cottingham. Her flowing hair is bound by a fillet with a centre jewel, in her right hand she holds the box of ointment with which she anointed the feet of Christ.

Pedestal from Henry VII.'s Chapel.

The pedestal on which she stands is from Henry VII.'s Chapel at Westminster, celebrated as one of the noblest existing chantry chapels of the Perpendicular style. In the upper moulding is the double or Tudor rose; the concave form of the mouldings is a characteristic of the style.

A notice of the chapel.

The first stone of the chapel was laid in the year 1502, and the king was buried there in 1509, at which time, consequently, it must have been nearly completed. It is not without interest to remark that this was one of the last great buildings carried out from the design of an ecclesiastic. Prior Bolton, of St. Bartholomew's Priory at Smithfield, is mentioned in Henry's will as master of the works; Sir Reginald Bray, to whom it is generally ascribed, was probably only the superintendent on the part of the king.

A niche from Beverley Minster.

The first subject on the return wall is an elaborate and beautifully worked niche, from Beverley Minster, in the Decorated style. The bracket is formed by a well-arranged cluster of crumpled oak leaves, forming an excellent and characteristic specimen of Decorated foliage; the small side projecting buttresses, resting on angels beneath, are also features of the style.

Sculpture from Wells.

Beneath it is an Annunciation, from a tomb adjoining that of Bishop Beckington at Wells Cathedral.

Pedestal from Henry VII.'s Chapel, with figure of Mary Magdalen, from Oxford; B Beverley Niche with, C, Wells Annunciation underneath; D Lincoln door, with Hashingfield cross; E Lichfield door; F Monument of Bishop Bubwith; G Door of Bishop West's Chapel.

ELEVATION OF THE ENGLISH MEDIÆVAL COURT (INTERIOR) TOWARDS THE CENTRAL TRANSEPT.

The Virgin crowned, is seated at a lectern, she appears surprised by the vision of an angel bearing a scroll; the divine effluence descends in rays from the clouds. By the side of Mary is a lily in a vase, a conventional symbol of purity, which, from a very early period, has been dedicated to the Virgin. Beneath this niche and panel is a small recumbent figure of a bishop, known as that of the "Boy-bishop" in Salisbury Cathedral.

Effigy of the boy-bishop from Salisbury.

This curious and interesting monument was discovered about the year 1680, on the removal of some seats near the pulpit. It has been termed the boy-bishop in allusion to an ancient custom that existed of annually electing from the children of the choir, a chorister bishop, whose authority lasted from the day of St. Nicholas to Innocents' Day, and who not only bore the name, but held all the state of a regular bishop, exercising it would seem many important functions, and in the event of his dying during his prelacy he was buried with all the pomp due to his station. The other children of the choir assumed the office and dignity of prebends, and performed every service of the cathedral except mass. On the eve of Innocents' Day, the boy-bishop and his prebends walked in procession to the church, preceded by the dean, canons and chaplains, and seated himself on a throne with his boy-prebends ranged round him; the resident canons bearing incense, and the minor canons, tapers; next day a similar ceremony took place, and this was followed by the resignation of the boy-bishop. In the Golden Legend, fol. 29, in the history of St. Nicholas, may be found a full account of the origin of this custom. Stothard in his "Monumental Effigies" is inclined to believe that it represents an actual bishop; since a small statue of a bishop exists in Winchester Cathedral of about the same date (Bishop Ethelmar, 1260). This supposition is strengthened by the results of later investigations, which have brought to light a large number of these small statues, not of ecclesiastics only, but of knights and civilians. At Abbey Dore Church, Herefordshire, is a small statue of a bishop, 14½ inches long. At Horsted Keynes, Sussex, a mail-clad knight, cross-legged, and at Haccombe, Devon, a civilian, &c.

Account of an ancient custom;

Origin of this custom in the Golden Legend;

Mr. Stothard's opinion as to the meaning of the effigy;

The custom of burying the heart, the body, and even the viscera of the dead in different localities, was very common during the thirteenth and fourteenth centuries, and Blanche d'Artois, wife of Edmund, Earl of Lancaster, who died in 1302, and whose body was buried at Paris, and her heart at Nogent l'Artault, is commemorated by a diminutive effigy now preserved at St. Denis, near Paris; a fact which appears to indicate the meaning of these small statues, viz., that they were in all probability raised only over a *portion* of the deceased, and that portion probably the heart, since many of those now remaining, though unfortunately mutilated, have their hands crossed over their breasts, holding a heart; this, however, is more surmise, and their exact intention still remains to be clearly elucidated.

Corroborative instances founded on a peculiar custom.

The doorway corresponds to the one opposite, and, like it, is principally composed from the triforium of Lincoln Cathedral. The cross which surmounts the gable is from Haslingfield Church, Cambridgeshire.

Doorway from Lincoln.

Cross from Haslingfield, Cambridgeshire.

Beyond it is the door, and its accompanying ornamental hinges, from the west entrance of Lichfield Cathedral, built by Bishop Clinton in the reign of Henry III. (1216-1272). The very beautiful iron-work of the door is formed by four broad flat bands, somewhat raised from the surface, and fastened at intervals by nails, with bold projecting heads; from the bands spring gracefully curved round branches or rolls, with trefoiled sprouts, every curve also terminating with a trefoil.

Door and iron-work from Lichfield.

In the original there are two of these doors, the beautiful entrance to the cathedral being divided in the centre by a clustered column.

Ornamental hinges appear to have been in use at a very early date. We have already remarked them (Byzantine Handbook) on the Winchester font, during the Romanesque period; and they occur in the illuminations to Cædmon's metrical paraphrase of Scripture history, supposed to have been written about the year 1000 (pl. 74, 89, 91. Archæol. vol. xxiv). Another instance is to be seen in a pontifical at Rouen of about the same date, or even earlier (Archæol. vol. xxv. pl. 30). At Woking Church, Surrey, and at Compton, Bucks, are also specimens of Norman hinges, but they are not

A notice of ornamental hinges, Romanesque.

frequent, the curves are few, rather stiff, and there is little foliated work.

Early English;

In the Early English style, the hinges are often ornamented with elaborate and graceful scroll-work, nearly covering the door, sometimes enriched with leaves on the curves, and animals' heads; the nail heads also were more ornamental, and the main bands were stamped or worked with various minute patterns. During the

Decorated;

Decorated period, the same elaborate application of iron-work is to be found, and it becomes more an essential condition to the strength of the door than a mere ornament. In the Perpendicular style, or from the fifteenth

Perpendicular.

century onwards, the application of ornamental iron hinges gradually declined, and wooden panels more or less ornamented form the principal features of the door.

Statues from Armagh Cathedral;

The statues on the lower portion of the next monument are from Armagh Cathedral; the treatment of their hair and general character seem to intimate that influence from the German school of late Gothic sculpture, to

St. Andrew;

which we have already alluded. The figure on the right, bare-footed and carrying the cross, is St. Andrew;

St. George; his armour described.

the drapery is remarkably fine. The other figure represents St. George in a complete suit of plate armour; he wears a conical-formed helmet or "salade" open at the face, and falling over his shoulders and back in one piece; the fingers of his gauntlets are separated, and the joints armed with gads or gadlings, a species of projecting knobs, sometimes of great use in combat, as appears from the advantage gained by Sir Thomas de la Marche over John de Visconti, in a trial by combat held before Edward III. at Westminster, in which the former disabled his antagonist by dashing his armed knuckles in his face. His spear has an ornamental head, his sword is long and straight, and his feet terminate in the pointed toes or "sollerets" characteristic of the fifteenth century.

Bishop Bubwith's monument, from Wells.

The open-worked screen above them is from the monument of Bishop Bubwith, in Wells Cathedral; a very beautiful example of the Perpendicular style. Nicholas Bubwith, Bishop of Wells, died in 1424, and endowed by will a chantry chapel, with a priest to pray for the repose of his soul. On the upper part are seen two angels with

crowns on their heads, surmounted by a cross, and in ecclesiastical costume, bearing shields, one charged with a cross fleuri, and the other with the letters J. H. S., very ingeniously interlaced; the cresting above is very elaborate.

Spandrels from Henry VII.'s Chapel.

The spandrels underneath, containing the Royal arms supported by angels, are from Henry VII.'s Chapel, Westminster.

Doorway of Bishop West's Chapel, Ely; date;

Under the Cloister Arcade, forming the entry to the French and Italian Mediæval Court, is the doorway of Bishop West's chapel in Ely Cathedral, a remarkably rich and interesting example of the Perpendicular style. The Tudor rose is a prominent ornament in the filling in of the spandrels, and on the transverse head above the arch is written, "Gracia Dei, sum id quod sum. Anno Domini, 1534." "By God's goodness, I am what I am."

influence of the Renaissance;

The influence of the Renaissance style is to be remarked in the elaborate ornament of the hollowed projection above; the sides being filled in with human figures holding shields, their bodies terminating in thistle-foliage carved in the Antique taste, whilst in the centre is a complete bit of Renaissance design, surmounted by an angel holding a scroll, in the foliage on each side of which are two men in the peculiar puffed and slashed costume of the time of Henry VIII.

All the ornament is very small in its masses and delicate in detail, and the plinth is characterised by the intersecting and surface-lost mouldings peculiar to the late Gothic period.

opposite face of same doorway.

The other face of the doorway is similar to this, but somewhat bolder in its style. The angels in the spandrels bear scrolls with beaded borders; the same motto, but without a date, is over the entrance; the figures in the angles of the projecting hollow have the same sort of foliated terminations as on the other side, and the dragons fighting are very marked figures; the entire style of ornament affording an interesting example of those gradual steps by which the Renaissance style, first applied to the ornamental features, made progress towards a more complete ascendancy.

Spandrels from Bath Abbey;

The spandrels in the outer face of the Cloister porches, towards the Court, are from Bath Abbey Church, and

show the peculiar style of ornamental foliage found generally in that cathedral, which is one of the most interesting in England as an evidence of the state of Gothic architecture in the first half of the sixteenth century, having been mainly built between the years 1495 and 1570.

very late Gothic.

Above the band of quatrefoils which separates the lower from the upper portion of the walls of the Court, may be seen a very important series of illustrations of mediæval design in—

THE LINCOLN AND WELLS SCULPTURES.

The series of spandrel figures are from the choir—usually called the Angel choir—of Lincoln Cathedral, the date of which is probably about the year 1280, at which period the choir was lengthened and reworked. These allegorical figures exhibit little trace of the lankiness and stiffness of preceding works. "All the freedom and naturalness"—writes Professor Cockerell, to whom is due the merit of having been the first justly to appreciate and describe these sculptures — "attributed subsequently to Giotto, who was but an infant when they were done, are here anticipated, and strike us in every instance." The greater part of our observations upon this subject have been based upon the accomplished Professor's valuable work on the Iconography of Wells Cathedral, Lincoln Cathedral, &c. (Parker. 1851.)

Probable date.

Criticism of Professor Cockerell.

In the Presbyterium, or Angels' choir, "consisting of five bays, a cycle of thirty subjects, illustrative of the gradual unfolding of Divine revelation, is displayed with most admired learning and taste, and may not only challenge, in these respects, the works of sculpture or painting of any country in the thirteenth or succeeding century, but will possibly be found to establish a priority of merit in the English school hitherto but little suspected." *

* Without expressing any decided opinion, which it would be unwise to do on so difficult a question, we would simply, in the present narrow limits, refer the visitor to the examples of Mediæval Sculpture in the French Court, as affording an interesting comparison between contemporary works in England and France.

We insert here an engraving of a French statue (thirteenth century) which may serve as a comparison with the sculptures at Lincoln, of the same period.

The Professor believes the Lincoln sculptures to have been ordered by the celebrated Bishop Grosstete or Great- Probably ordered b Bishop Grosstete.

Statue of an Angel, from Rheims Cathedral.

head, author of the "Chateau d'Amour" and the "Pricke of Conscience" (allegorical religious works), who died in 1254, two years only before the commencement of this work; or, by a mind hardly less learned and cultivated.

The first in the series, commencing on the north wall over John o'Gaunt's window, is an angel seated on clouds, having in his hand a scroll of small extent, compared with the succeeding ones, and issuing from the *angle* of the Presbyterium, thus signifying the comparative obscurity of the early promises to Abraham and the Patriarchs, as to the coming of the Messiah. The series described in their proper order.

No. 2 is David crowned and sitting on his throne, his harp in his hand; the Patriarch has extended wings, as showing his Divine relationship and angelic mission.

No. 3. An angel holding a more developed scroll as containing the prophecies of David, and more especially the Promise, "The Lord hath sworn in truth unto David, of the fruit of thy body will I set upon thy throne."

No. 4. An angel sounds a trumpet energetically as "proclaiming the name of the Lord," "the fame of David into all lands," "in thy seed shall all the nations of the earth be blessed," &c.

No. 5. An angel finely designed, signifying, by his remarkable corpulency and extended scroll, the prosperity and wisdom of Solomon, the "fatness" of Israel, the king who "made silver in Israel to be as stones," &c.

No. 6. An angel, in solemn expression and attitude, holds a scroll in his outstretched arms as containing the sentence of the Almighty by his prophet Abijah, that for the sins of Solomon the kingdom should be "rent."

No. 7. An angel blowing two trumpets containing the verification of the prophecy, the sins of Rehoboam and Jeroboam, the division of the kingdom, the "halting between two opinions," Jerusalem and Samaria

No. 8. An angel playing a pipe and tabret; *a monster issues* from under his feet, the previous angels being always on clouds. All the evils threatened to Israel are here typified by the direct allusion to the apostrophe of Isaiah—"Woe to them that rise up early in the morning that they may follow strong drink, that continue until night, till wine inflame them, and the harp, and the viol, and the *tabret*, and the *pipe*, and wine, are in their feasts, but they regard not the word of the Lord nor the operations of his hand." "Therefore are my people gone into captivity," &c.

No. 9. The angel of Daniel holding in his left hand the sealed book, and raising his "right" as described in the vision on the banks of the Hiddekel (ch. xii. 7); under his feet is again the monster.

No. 10. The angel of Isaiah. With an expression of the deepest concern he reads the letter of Rabshakeh, which the king Hezekiah spread before the Lord; under his feet is *an abortion*: "*The children are come to the*

birth, and there is not strength to bring forth." (2 Kings, xix. 3.)

No. 11. The angel of Ezekiel, robust and beautiful, with gloves or gauntlets on his hands, a lure * on his left and a large falcon on his right; he smiles while he holds the dangerous bird at a respectful distance; he is seated on a throne with a horn at either extremity, and a monster issues from his feet. The Lincoln sculptor found no more apt illustration of the prophet Ezekiel, than "the riddle and parable put forth unto the house of Israel." (See Ezekiel xvii.) The manners of the times must explain this type of feudal nobility: "No gentleman appeared," says Warton, "unless going to battle, without a hawk on his fist. On the walls of the royal palace at Clarendon, the Soldan is represented as meeting Richard with a hawk on his fist; and in the tapestry of the Norman conquest, Harold is exhibited on horseback in the same manner." The hawk indicative of dignity.

No. 12. Is not less plainly the angel of Jeremiah. He holds in his lap his "Lamentations," which he has just been reading, whilst he regards the spectator with a desponding expression of attitude and countenance. Thus are the four major Prophets aptly and ingeniously expressed.

No. 13. An angel in an ecstatic action of joy points to the passages of the minor Prophets proclaiming the advent, when the time of the promise drew nigh. "The Lord whom ye seek shall suddenly come to His temple, even the Messenger of the covenant whom ye delight in" (Mal. iii. 1), or the triumphant expressions of Isaiah (ix. 6). This angel is apparently intended as the epitome of the minor Prophets. From under his feet issues a monster of *peculiar deformity*, the father of lies is cast out for ever; for except in the succeeding subject of the blessed Virgin, "the old dragon" which appears in No. 8, is thenceforth seen no more.

No. 14. An angel, of the utmost dignity and severity of design, holds the soul in prayer (a small figure with Mediæval method of representing the soul.

* This appears to be, not a lure, which was a piece of strong cord with wings attached to it, but a "baguette," or small stick, with which the bird was managed, the hands not being allowed to touch it.

upraised hands) towards the Virgin and the young Messiah in the following spandrel, a napkin enveloping the sacred emblem. We have already alluded to the symbol in noticing the effigy of Hugh de Northwold, and an example of the same kind is seen in the following illustration.

Angels bearing Souls to the Deity. From the Last Judgment, Rheims Cathedral.

At his feet is a female head, probably signifying the priesthood, or the Church, the spouse of Christ.

No. 15. The blessed Virgin embraces the Messiah, who stands upon her lap, with his right hand on her bosom, as confessing the source of his human existence, while with his left he draws her veil and exhibits to mankind, her, whom "all generations shall henceforth call blessed." Above, a young angel ministers incense, and at her feet, for the last time, appears the monster serpent, according to the prediction that "her seed should bruise his head."

Nos. 16, 17, and 18. Express most epigraphically the one great sacrifice—the passion of our Lord and the atonement—its occasion, the fall of our first parents. The

first angel holds the crown of thorns; the second, an indignant cherub, with a flaming sword, drives the guilty pair from paradise; the third holds up the spear and sponge enveloped in a napkin; which may possibly allude to that called the "*Sudarium.*"* The Sudarium.

In Nos. 19, 20, and 21, we have the subjects of the Resurrection and the Judgment. In the first the Saviour crowned with thorns points to the wound in his side, while a ministering angel holds up a small figure, symbolical of prayer, the hands of which are raised in prayer, as before in No. 14. In the second, an angel holds the balance; the weightier righteous fall into his lap, while the lighter "found wanting" are scattered from the ascending cup and fall to the ground. In the third, the angel with incense propitiates the Saviour. (See Rev. viii. 3.)

In the next bay we have the doctrine of rewards; the crowns of life held by the central angel No. 23, while No. 22, reading in a scroll, a palm branch in his right, significant of martyrdom, refers to Rev. xx. 4, and No. 24 seeks anxiously in the Book of Life for those whose names are not "found written" according to Rev. xx. 11—15.

The following bay is devoted to praise. Nos. 25, 26, play on the dulcimer and viol, while 27, holding a scroll in his left, and a palm branch in the right, proclaims "the everlasting gospel to every nation, kindred and tongue," according to Rev. xiv. 6.

No. 28. An angel playing on a harp refers to Rev. xiv. 1, "harping with their harps."

No. 29. (Rev. xii. 1). An angel holds up the sun in his left and the moon in his right hand, and a scroll descending from it; between the horns of the moon is a female head, the former seeming to represent Christ, The sun and moon, their symbolic meaning.

* A napkin with which Christ wiped the perspiration from his face, on his way to crucifixion, and which was miraculously impressed with his features. According to the Roman Catholic Church, this napkin was presented by St. Veronica to our Saviour, while upon the "via Crucis," or passage to the Cross. The original relic, which is said to be treasured at St. Peter's at Rome, was regarded as an object of very peculiar sanctity throughout the middle ages, and was universally known as the "Vernicle."

the sun of righteousness, the latter his reflection, the Church, the sacred depository of doctrine.

The terminating angel, No. 30, holds in his hand a scroll, part of which only is unfolded, according to Rev. xxii. 10, "I am the Alpha and Omega, the beginning and the end, the first and the last."

Such is the learned Professor's explanation of this remarkable series of sculptures, whose allegorical meaning he thus translates, and whose artistic merit he thinks "vies most advantageously" with the best works of Cimabue, the Pisani, Giotto, or Orcagna; and he continues to remark, "that if we do not possess direct, we possess circumstantial evidences of their English origin, of such weight as cannot easily be controverted; and these we owe to the researches of the Rev. J. Hunter (Archæol. vol. xxix), who, from the publications of the Record Commission, has recovered the names of nine sculptors, four architects, and two painters, who were employed shortly after this epoch in those crosses to Queen Eleanor, which have always been regarded among the most elegant mediæval productions of these arts. The names Mr. Hunter has given us are Richard de Stowe, John de Battle, Dymenge de Degori, Michael de Canterbury, Richard and Roger de Crundale, William de Ireland, Alexander de Abyndon, Master William Torrel, (sculptors); William de Hoo, William de Suffolk, Roger de Newmarsh, (architects); Walter de Durham, John de Bristol, (painters). Only two names in this catalogue, the third and the ninth, appear to be foreign; and it is gratifying to vindicate, through such evidences as these discoveries reveal, the genius of our English ancestors, as conspicuous in that century in art and science as in chivalry and learning, in which they have been pre-eminent in all times."—(Cockerell's Sculptures of Wells Cathedral, &c. p. 90).

Evidences of their authorship.

Extract from Records.

English sculptors;

English architects and painters;

Without absolutely contravening the Professor's opinion, we would venture to submit a few points, which at least invalidate the conclusiveness of the evidence upon which his opinion is based.

other suggestions;

Firstly, we know that the Free Masons, who were the best sculptors of the period, and who were almost universally employed, were of all nations. In the Last

the Free Masons of all nations.

Judgment executed on the portals of Rheims Cathedral in the thirteenth century, are a series of angels designed in an excellent style of art, from which we select the following

Angels, from the Last Judgment, at Rheims Cathedral.

for illustration, between which and the Lincoln angels an interesting comparison may be instituted.

French and Italian prelates in England.

Secondly, we know that all the best benefices were held by Frenchmen and Italians, and the accounts of cathedrals show how powerful an influence these cultivated ecclesiastics exercised over Art, and the works under their charge.

William of Florence.

Thirdly, we have the recorded fact that the chief master of works of King Henry III. was William of Florence.

Henry III.'s tomb Italian.

Fourthly, we can judge from the tomb of King Henry III., which is unquestionably (from its mosaics) Italian, how superior foreign artists were to English at the period.

Uncertainty of surnames.

And, fifthly, the fact of the men being known as Richard of Stowe, or John of Battle, proves nothing, since these very men may have been foreigners; their names—surnames being unknown—being given them only as

indicating the place at which they had worked, or from which they were impressed into the Royal service.

Bosses from Tewkesbury and Lincoln.

Each complete arch of the Court itself contains two bosses from Tewkesbury Abbey Church (the two lowest), and one from the cloisters of Lincoln Cathedral.

Tewkesbury Abbey.

Tewkesbury Abbey Church was built or restored by Robert Fitz Haimon, who was buried there in 1107. The church was not consecrated until the year 1121. Robert of Gloucester speaks of him as

> "Syre Roberd le fyz (fils) Haym, that let vorst arere
> The Abbey of Tewkesbury and monckes brogte there."

Lincoln cloisters.

The cloisters of Lincoln Cathedral were built about the year 1280, the bosses forming a portion of the *wooden* roof which covers them.

A notice of bosses;

Bosses were not used until the period of stone-vaulted roofs, during the later period of the Norman style. It would appear that the vault was frequently painted blue, to represent the vault of heaven, the place of the Deity being assigned to the altar end, and the bosses representing regular grades of the celestial host, increasing in importance as they approached the Divine throne.

Description of the bosses.

The bosses of the four half spandrels to the left on entering the Court from the Nave are all from the collection of the late Mr. Cottingham, and are as follows :—

In the first half spandrel the head of a Bishop.

2. A virgin encircled with a rayed glory.

3 and 4. Two foliated bosses—the last being a good example of the Early English period.

from Salisbury;

On the north wall the first half spandrel contains an angel harping, from Salisbury Cathedral. That over John o'Gaunt's window is from Salisbury Cathedral.

Tewkesbury and Lincoln bosses.

The first boss in the arch which commences on the left of the wall opposite the entrance from the Nave, represents a throned figure with the hands raised and the palms turned outwards, probably God in the act of creation, though without the usual divine attributes.

No. 2. Christ crowned and holding a globe, with one hand raised in benediction towards the Virgin, who is also crowned, and has her hands raised in prayer or intercession.

The upper Lincoln boss represents two seated figures,

the one on the right holding up the face of him to the left by the chin ; subject unknown.

Second arch. No. 1. The twelve Apostles and the Virgin in the centre. The Holy Spirit, in the form of a dove, is seen descending upon them.

No. 2. A similar group, surmounted by clouds, in which drapery is shown ; probably a representation of the last ascent of Christ into heaven.

The Lincoln boss is formed by the seated figure of a female saint.

Third arch. Nos. 1 and 2. Angels bearing the emblems of the Crucifixion ; to the left, a scourge and a cross, to the right a crown and a sponge.

Lincoln boss. Seated figures of Christ and the Virgin Mary.

Boss from the Cloisters of Lincoln Cathedral.

Fourth arch. Nos. 1 and 2. Angels with the scourge and the spear, emblems of Christ's death.

Lincoln boss. A seated figure, apparently the Deity or the Saviour, with one hand raised in the act of benediction.

Fifth arch. Two angels, with censers.

Lincoln boss. A figure apparently killing a pig, symbolic of destroying the lusts of the flesh, or, perhaps, a representation of December, that month being usually indicated in the same manner.

Sixth arch. Two angels, one playing a sort of cithern with a point, the other with a harp.

Lincoln boss. A very graceful figure of the Virgin and Child, crowned. None of these figures have the nimbus, the absence of which renders it difficult to ascertain with certainty many of the subjects.

Spandrels from Stone Church, Kent, and Westminster.

The two half spandrels are filled in with scroll-work from Stone * Church, Kent (No. 1), and Westminster (No. 2), and the four half spandrels at the cloister angle are filled in with very interesting examples of Early English work from the Chapter-house of Salisbury Cathedral.

Bosses from Salisbury Chapter-house.

No. 1. Noah sending forth the dove from the Ark, to see if the waters had decreased.

No. 2. Abraham entertaining the angels.

No. 3. The destruction of Sodom and Gomorrah.

No. 4. Lot's wife turned into a pillar of salt.

Continuation of Tewkesbury and Lincoln bosses.

The first complete arch on the wall over the cloister continues the series of the Tewkesbury and Lincoln bosses.

No. 1. The offering of the Magi.

No. 2. The Last Supper. The lower figure waiting at the table appears to be Judas Iscariot.

Lincoln boss. A seated winged figure, apparently an angel at the sepulchre.

Second arch. No. 1. The entry of Christ into Jerusalem on an ass's back.

No. 2. An angel with cymbals.

Lincoln boss. A seated female figure, apparently the Virgin, receiving the Annunciation.

Third arch. No. 1. Christ with the cross, attended

* This beautiful little church was erected *circa* 1270, at the close of Henry III.'s reign and the beginning of Edward I. It is excellently illustrated in Mr. Caveler's valuable work on Gothic Architecture, and in the publication of the Topographical Society.

by ministering angels, rises from the grave. Small sleeping figures of the watchers are seen below him.

No. 2. An angel playing on a harp; the cover of the harp is shown surrounding the lower portion of it.

Lincoln boss. A female head.

Fourth arch. No. 1. An angel holding two figures, whose backs are turned to him. Subject unknown.

No. 2. An ornamental boss.

Lincoln boss. A figure seated in the clouds, typical of heaven, dressed in full pontificals, and bearing a pastoral staff.

Colossal statues from Wells Cathedral;

The large statues beneath the upper range of niches are from the west front of Wells Cathedral, and represent principally Royal personages connected with English history.

their date;

The west front of that cathedral is covered with a very remarkable series of statues illustrative of the various bishops of the diocese and the kings under whom they held office, combined with Scriptural subjects. It is to Bishop Jocelyn Trotman (1206-1242), that England is indebted for this splendid example of sculptural art in the thirteenth century; and it is a gratifying fact, that he was one of the few native Englishmen raised to that dignity. We have not space enough to enter into details respecting the bishop and his great work at Wells Cathedral, for which, we refer the visitor to Professor Cockerell's work already quoted. We append a drawing from the sculpture of Rheims Cathedral, as an example of French art, executed about the same period.

by whom described.

It is difficult to identify with any certainty the examples here exhibited, with the drawings given in Mr. Cockerell's work, but, as nearly as we can make them out, they appear to be as follows:—The first on the left—entering from the centre of the cloister—"an elegant statue, her right hand in her necklace, and her left holding her garment, may have been Ethelhilda, Edward the elder's daughter, a lay sister."

Statue of Ethelhilda;

The next one in the angle may be Ethelred II., an unfortunate monarch of the Anglo-Saxon line who died in Normandy, A.D. 1016.

of Ethelred II.;

In the next angle, is a statue which may probably be intended to represent Birinus, the apostle of the south

of Birinus (bishop);

and west of England, who in the year 635 converted Kinegils, king of Wessex, and his court; "he holds,"

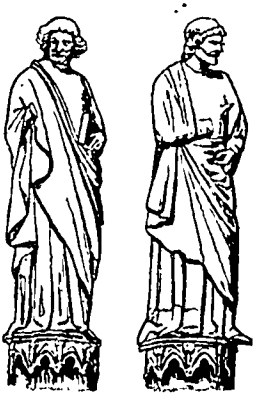
Statue, from the Portal of Rheims Cathedral.

says Mr. Cockerell, "in his hands, the corporalia" as the credentials of his mission, and sufficient evidence to us of his identity.

of Ethelbert; The next in the angle of the wall, a little to the right of Bishop Alcock's niche, appears to be Ethelbert,

who reigned six years, in constant warfare with the Danes, A.D. 860.

The two centre ones, over each side of the Rochester door, are difficult of identification; they appear, from their costume, to be representations of religious characters. The two figures from Rheims Cathedral, in the accompanying wood-cut, illustrate the style of somewhat similar subjects at the same period in France. two unappropriated;



Statues, from the Portal of Rheims Cathedral.

The statue in the angle beyond these, is probably that of Edwy, "the ill-fated son of Edmund, who fell a sacrifice to the disputes of the married and the monastic orders, both in reputation and in life, after three years' reign only," A.D. 958. of Edmund

In the angle over the cloister, is a crowned female figure; this "masterpiece of the sculptor of Wells, for grace and dignity, can be no other than Adelicia, the second wife of Henry; the fair maid of Brabant, 'the maid withouten vice,' the theme of the troubadours, and the admiration of all." In 1138, she was married to William de Albini, "of the strong arm," but impelled by a religious sentiment, she deserted her family and husband and retired to the nunnery of Affligham, near Alost, in Flanders, where she died, A.D. 1151. of Adelicia;

The remaining angle is occupied by "a prince with of Curthose.

a cap on the side of his head, his left hand raised to his neck-strap in the conventional attitude, and with his right lifting his cloak and discovering his leg, booted with a short hose of remarkable form ; displaying, beyond all equivocation, and with (more than) the accustomed clearness of demonstration, the unfortunate prince Robert Curthose, Duke of Normandy."

Brackets from the octagon of Ely Cathedral ;

The six brackets supporting the six angle statues are very interesting examples of sculptural art in the fourteenth century, taken from the celebrated octagon of Ely Cathedral, designed by the sub-prior, Alan de Walsingham, in 1321, and completed in 1343. They represent passages in the life of St. Etheldreda, daughter of Anna, king of East Anglia, and Hereswitha, his queen, born in Suffolk, *circa* 630. At a very early age she resolved to devote herself to the service of God and to remain a virgin ; this she succeeded in through many difficulties, being twice married, once through her parents' authority and another time through the influence of her uncle Ethelwold ; she finally founded a conventual establishment in the Island of Ely, of which she became abbess, and ended her days there.

their date and subject.

Life of Etheldreda ;

Second marriage of Etheldreda ;

The first bracket on the left, on entering from the centre of the cloister, shows a bishop who gives her in marriage to a young man, whilst, to the right of the same, she bends over the figure of a man lying extended on a couch.

This probably represents her second marriage to Egfrid, son of Oswy, king of Northumberland, having previously guarded her personal sanctity by a private agreement. The sick man on the right may be intended for her uncle Ethelwold, to whom, by this act of self-sacrifice, she gives fresh life, and by whom she was almost compelled into this marriage.

her first marriage ;

The next beyond this, represents a crowned figure, probably her father, giving her in marriage to Tonbert, her first husband, a young nobleman, by whose death, three years afterwards, she came into possession of the Isle of Ely. The priest by the side of the king holds up his hand in the act of benediction ; bridesmaids and bridesmen accompany the young pair.

Miracle of the water;

In the next, she is seen seated on a rock surrounded

with water, at the edge of which are shown men on horseback. It would appear, that, disgusted with court life, the saintly Etheldreda or Audry, retired to Coldingham Abbey. Egfrid, her husband, determined, however, to regain her by force; apprised of his design, she fled, but would have fallen into his hands, had not a large body of water suddenly surrounded her and protected her for some days; which miracle convinced Egfrid of her sanctity, and he gave up the pursuit. She is shown praying, with her attendants by her side.

she appears to a malefactor, and sets him free;

In the next angle, she is seen escorted by angels, and preceded by a kneeling monk, who loosens the fetters from the legs of a figure lying with hands joined in entreaty beneath a porch or in prison. This illustrates a miracle which occurred five centuries after her death, when a noted malefactor and usurer was imprisoned at London, and was to have suffered death; but, praying fervently to St. Etheldreda and St. Benedict, his patron saints, they both visited him; and Benedict, at the command of Etheldreda freed his limbs from their bonds. He told his guards of the divine agency by which he had escaped from his fetters; it soon spread abroad, and Queen Matilda, seeing the will of Heaven thus manifested, gave him his liberty. These fetters, the now reformed usurer took back as a trophy to Ely.

she is instituted abbess;

In the next she is represented seated on a throne, or chair, as abbess of her new convent; on the left the bishop is seen giving into her hands the insignia of her office, and on the left, the bishop—probably Wilfred—presents the staff of her office to her with one hand, and raises the other over her in benediction. The attendant clergy bear various articles necessary to the ceremony of institution, and on the right are the nuns of her establishment.

her death.

In the next angle, beneath Robert Curthose, she is shown dying on a couch, a bishop, whom Dr. Milner calls "the Priest Hunna," prays over her, and her relatives and friends mournfully await her approaching death. On the right she is shown in the coffin, surrounded by her friends and followers.*

* The descriptions of these corbels in Bentham's, Ely's, and Carter's Ancient Sculpture, are curiously inaccurate.

Heads from various cathedrals;

Two of the very fine and expressive heads immediately beneath these brackets, are from the reredos of Bristol Cathedral: the third, near the Bohun Monument, is from Gloucester Cathedral; two are from the collection of Mr. Cottingham, and the remaining one is from Westminster Abbey.

parapet from St. Stephen's Chapel, Westminster;

The pierced parapet at the top of the cloister is from St. Stephen's Chapel, Westminster.

Monuments in the court.

On the floor of the Mediæval Court are ranged some of the most interesting and finest monumental effigies in England. To the left, on entering from the cloister arcade, is that of Queen Eleanor, first wife of Edward I.

Queen Eleanor from Westminster:

The tomb is of Petworth marble, covered with a slab of copper gilt, on which lies her statue cast in metal (latten or laton, a species of bronze). Each side of the tomb is divided into six compartments containing the arms, alternately placed, of England; three lions passant gardant—of Castile and Leon; first and fourth, a castle; second and third, a lion rampant—and of Ponthieu, of which earldom she was heiress; three bendlets with a bordure.

her costume;

The statue itself, evidently a portrait, is admirably executed. The Queen is represented crowned, with unconfined flowing hair; she wears a long plain tunic, the neck exposed, and a mantle without the usual band fastening over the bosom; her hands are bare, her feet rest on two lions, and her head on two cushions. Round the edge was placed the following inscription:—

inscription.

✠ Ici gist Alianor jadis Reyne de Engletere, rey Edeward fiz ler .... Puntif (Ponthieu ?), del alme deli Dieu par sa pite eyt (aie) merci. Amen." "Here lies Eleanor, formerly Queen of England. King Edward, ... on whose soul may God in his graciousness have mercy. Amen."

Richard de Coverdale and William Torrel, artists;

It appears from records still existing, that Richard de Coverdale undertook the marble work of the tomb, and that William Torrel executed the bronze statue which was completed in 1292. It has been suggested that Torrel or Torell is a contraction of the Italian name Torelli. The very beautiful iron-work which formerly surrounded this monument was done by Master Thomas de Leghtone, smith, in 1293-4, at Leighton Buzzard.

Thomas de Leghtone.

This celebrated queen was daughter of Ferdinand III., King of Leon and Castile, and wife of Edward I., and during thirty-five years was his constant companion in all his perilous undertakings and wars. She died accompanying the king into Scotland in the year 1290 or 1291. It was to her beloved memory that those numerous and beautiful crosses were erected, marking the resting-places of her corpse on its road to Westminster, of which those at Waltham, Geddington, and Northampton, alone remain. Notice of the life of Queen Eleanor.

The second effigy is that of Edward II., from Gloucester Cathedral, on a tomb composed of panels from the beautiful early Decorated monument of Aymer de Valence, in Westminster Abbey. Edward II. from Gloucester;

The effigy of the king is in alabaster; he is crowned, and holds a globe in his left, a sceptre in his right hand. The face appears to be a portrait, the drapery is simple and well composed, his head is supported by two angels, and his feet rest on a lion. The statue was originally coloured. It was raised to his memory by his son and successor Edward III. his costume;

This weak and unfortunate king, after a long imprisonment, was murdered at Berkeley Castle, Gloucestershire, to which place he had been removed from Kenilworth, by order of the queen and Mortimer, in the year 1327. his death.

In the 4th Edward III. (1330), judgment was passed on Roger Mortimer, Earl of March, "et autre de sa covyne," namely, Simon de Bereford, John Maltravers, Bogo de Bayous, John Deveroil, Thomas de Gournay and William de Ocle, as his murderers. Mortimer and Bereford were executed in the same year, the rest were condemned to death, but only Gournay and Ocle were expressly charged with the murder of the king. £100 reward was offered for Gournay if taken alive, and 100 marks if taken dead. For three years Gournay managed to escape the emissaries of Edward's successor who chased him throughout Europe; he died at last worn out in mind and body at Bayonne, in 1333. Extract of record.

The beautiful monument in Westminster Abbey from which the tomb is composed, commemorates Aymer, third son of William de Valence, Earl of Pembroke; he was killed in the year 1323, to about which period his monument may be ascribed. Monument of Aymer de Valence.

Edward the Black Prince from Canterbury;

The next monument is that of Edward the Black Prince, from Canterbury Cathedral.

his mottoes;

The sides of the tomb are divided into compartments containing shields charged alternately with the arms of France and England, quarterly, with a file of three points and three ostrich feathers, and the mottos "Houmont," or *High Spirit*—and "Ich dien," *I serve.**

costume;

The fine recumbent brass effigy of the Prince is clad in complete armour, with a hood of chain mail, and a helmet encircled with a coronet studded with jewels. His hands are raised in prayer, and his head rests on his jousting helmet with a lion crest, his feet resting on a lion couchant.

Around the edge of the slab is a long inscription in Norman French, in prose and verse; the translation of the rhymes we have not space to give; it is principally a chanson on the mutability of human affairs, the vanity of greatness, and an invocation for people's prayer to the Deity for his soul. The prose is—

inscription;

"Here lies the noble Prince Lord Edward, eldest son of the very noble King Edward III., Prince of Aquitayne and of Wales, Duke of Cornwall and Earl of Chester, who died on the feast of the Trinity, which was the 8th day of June, the year of grace, 1376. On whose soul God have mercy. Amen."

his crest;

As regards the crest of three ostrich feathers, and the motto "Ich dien," there is every reason to believe that they were adopted by the Prince in commemoration of the battle of Cressy and the death of the old King of

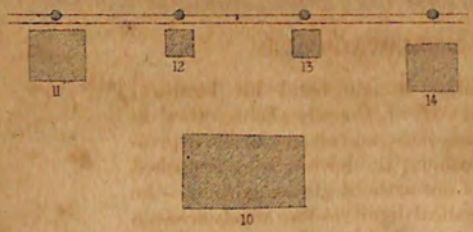
and name.

Bohemia, and the title of "Black Prince" would appear to have arisen rather from the fatality of his presence to the French, by whom, after the battle of Cressy, he was termed "Le Neoir," than from the colour of his armour, a theory which Sir Samuel Meyrick considers untenable.

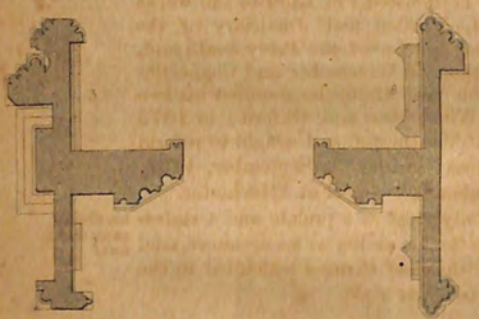
Monument of William of Wykeham, from Winchester;*

The last monument is that of William of Wykeham, from Winchester cathedral. The original is in white marble; the recumbent figure of the celebrated prelate is

* Authorities differ, some stating that this motto is derived from the Welch words "eich-dyn" (your man), the identical expression said to have been used by King Edward I., when he presented his unfortunate son, Edward of Caernarvon, afterwards Edward II., to the assembled chiefs.



1 Virgin from the Frauen Kirche Nuremburg
2 Munich Bishop
3 Peter von Aspelt
4 Siegfried von Epstein
5 St George & the Dragon from the Dom Platz Prague.
6 Rose Wreath from Nuremburg
7 Coronation of the Virgin from Erfurt
8 Albert of Saxony
9 Mont of Ulrich von Gemmingen
10 Andere Tomb
11 Pier from Litchfield Chapter House
12 Seated King from Lincoln
13 St George from Westminster
14 Pier from Winchester Chapter House



GERMAN MEDIÆVAL VESTIBULE.

in full pontificals, holding in one hand his beautiful crozier, still preserved at Oxford, the other being raised in benediction; his face, beardless, and of an amiable expression, rests on a double cushion, the lowest being furnished with tassels; his hands are without gloves or rings—the usual insignia of ecclesiastical dignity—two angels are seen at his head, and at his feet are three priests, intended to represent those whom he endowed with a legacy to pray for the repose of his soul. The sides of the tomb are ornamented with panels, capped with ogee arches, and separated by small buttresses. The Latin inscription, in old English letters round his tomb, is merely eulogistic, and contains no information. his costume;

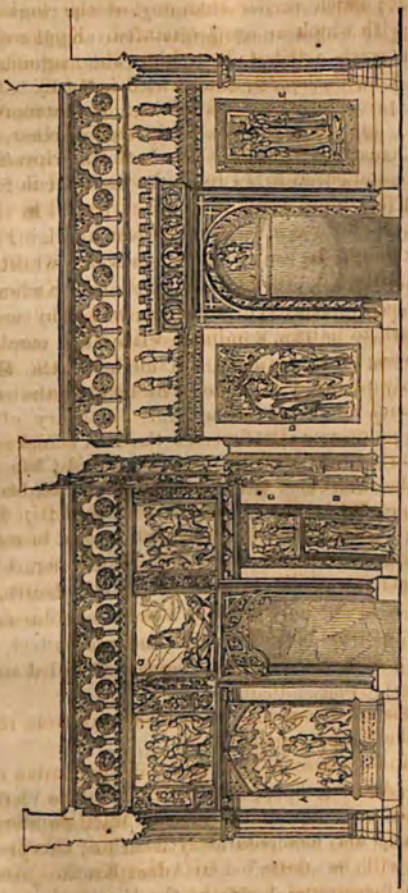
This remarkable man was of obscure origin, and educated at a charity school in Winchester; whilst yet young he became secretary to a gentleman, by whom he was presented to Edward III. Wykeham was then twenty-three years of age. The King appreciated and employed him. In 1356 he was appointed clerk of the Royal Works at Hendle and Yestamsted; in 1359 to the works at Windsor; in 1363, Warden and Justiciary of the King's forests; in 1364, Keeper of the Privy Seal; and, shortly afterwards, Bishop of Winchester and Chancellor of England; about the year 1380, he founded his two celebrated colleges at Winchester and Oxford; in 1373 he instituted a school at Winchester, and sought to reform the hospital of St. Cross; he died in September, 1404, and was buried in his chauntry chapel at Winchester. a notice of his life;

Wykeham was not only great as a prelate and a statesman, but is remarkable for his ability as an architect, and to him are due some of the chief changes which led to the formation of the Perpendicular style. His ability as an architect.

GERMAN MEDIÆVAL COURT.

The first piece of sculpture on the left hand, as we enter from the Nave, represents a Virgin and Child, standing on a bracket, from the Frauenkirche (Church of Our Lady), at Nuremberg; it is attributed to Adam Krafft. Angels floating in the air, on each side of the Virgin, draw back her mantle, beneath the protecting folds of which kneel the faithful; among them the Pope with triple crown, and a Virgin and Child from Nuremberg, by Krafft;

bishop, are prominent. On the right are civilians, probably the family by whom this work was presented to the church; their arms are sculptured by their side; beneath the canopy are seen two glorifying angels.



A Virgin and Child, by A. Kraft; B Munich Bishops; C Coronation of the Virgin, by A. Kraft; D Peter von Aspelt; E Siegfrid von Epstein; F The Betrayal—G The Agony—H The Last Supper, from St. Sebald's Church, Nuremberg, by A. Kraft. Denkendorf Doorway. Entrance to English Court.

ELEVATION OF WALL OF GERMAN MEDIÆVAL COURT TOWARDS BYZANTINE COURT.

a good example of late German Gothic;

It is an excellent example of the late German Gothic school of sculpture, marked by much feeling for nature

in the faces and hands, combined with very strongly marked and very unnatural conventionalities in the crinkled draperies, and accessories.

The inscription near the ground gives us two dates, 1446 and 1447, much earlier than any of the works of Adam Krafft with which we are acquainted. Kügler cites as the earliest work attributed to him, the magnificent Tabernacle in Ulm Cathedral, commenced in 1469. His other works, principally at Nuremberg, are numerous and masterly, his *chef d'œuvre* being the celebrated * "Sacraments-hauschen" in the Church of St. Lawrence in that town, commenced in 1496, and completed in four years; it is 64 feet high, being however surpassed in that respect by his earlier work at Ulm (90 feet high). Five other similar tabernacles are attributed to Adam Krafft at Schwabach, Heilsbronn, Fürth, Kalchreuth and Kazwang (near Nuremberg). His style is characterised by great feeling and truth to nature, combined with much conventionality in parts; as an artificer, his skill was such, that it was commonly reported that he possessed a secret for melting stone and moulding it.

its date.

A notice of Krafft's works;

his style.

Above this, commences the first of a series of sculptures by the same artist, illustrating passages in the life of Christ, from the Church of St. Sebaldus, at Nuremberg. The first subject is the Last Supper, on the left; the Apostle whom Jesus loved lies reclined in his bosom. They are seated at a circular table; the centre figure is engaged in carving; whilst to the right, Judas Iscariot, with the price of his treachery in one hand, holds his cap with the other between himself and his master.

Other sculptures by him from Nuremberg.

In the left corner are the small figures of the donor and his family.

The two pieces of ornament on each side are from the monument of the Virgin beneath.

The next panel represents the Agony in the garden of Gethsemane. An angel appears above to the left, bearing the cross and cup, in allusion to Matthew xxvi. 42; "If this cup may not pass away from me, except I drink it, thy will be done." His disciples are seen sleeping in the foreground beneath; in the distance is

* Literally a small Sacrament house.

Jerusalem, and in the upper angle to the right, advance the Jews, preceded by Judas bearing the bag of money.

The third panel represents the seizure of the Saviour, who is seen in the centre grasped by two soldiers, one clutching his wrist, the other behind him, with the long moustache, seizing him by the hair. Judas, on the left, kisses him, and others are slipping a noose over his head, whilst on the right is seen Peter striking at the fallen servant of the High Priest. In the right hand corner are small female figures, probably the donors of this panel.

Peculiarities of style; The style of all these subjects is Naturalistic in the extreme, the creases of the flesh and the veins being shown. The countenances are homely, and marked by national and even local peculiarities, and the furniture is that in common use at the time; but the costumes are mainly conventional, and the drapery is characterised by an affectation in the folds singularly at variance with the simplicity of the nude portions; the strong relief in which they are cut affords good effects of light and shade. The date of their execution was about the year 1500.

date of execution.

Doorway from Denkendorf; The doorway beneath, leading into the Byzantine Court, is a good example of late German Gothic, with the characteristic intersecting mouldings, on a comparatively simple scale however. It is from the Monastery of Denkendorf in Wurtemberg, South Germany.

Coronation of the Virgin. On the right is a *panel*, by Adam Krafft, representing the Coronation of the Virgin, who is seen kneeling at the feet of God the Father, on the right, and God the Son on the left, both enthroned, crowned, and covered with large priestly copes. Above her appear two glorifying angels. The faces are fine, and the folds of the drapery cleverly arranged. Beneath this bas-relief is the monument of a bishop from Munich, a good example of late German Gothic from Munich, somewhat influenced by the Renaissance style. The effigy is in three-quarter relief, and clothed in full pontificals. On the border of his dalmatic, under Gothic tracery, are seen a civilian, a bishop with a nimbus, and a king with a nimbus. In one hand he holds a rich crozier, and in the other a book; he wears gloves richly jewelled and ringed, one ring being on his

Effigy of a bishop from Munich.

thumb. It forms an interesting portrait of a prelate of the fifteenth or sixteenth century.

The great door of the centre compartment is from the Frauenkirche of Nuremberg, one of the finest examples of Florid German Gothic; the church was built between the years 1355-1361. The great doorway from Nuremberg;

The four lowest figures which ornament the portal are probably Zacharias and Elizabeth, the Virgin and Joseph. The Virgin is remarkable as being shown *enceinte*, with a dove beneath her waist, whose head is encircled with a nimbus. Above them are six seated figures on each side. The head of the door is filled in with sculpture, both on the side towards and on the one furthest from the Nave; that on the former is ascribed to Adam Krafft, and that on the latter to Veit Stoss. The lowest compartment on the side facing the nave, contains the birth of Christ to the left, and in the centre the adoration of the Magi, above which is the Circumcision. The statuary work is characterised by much simplicity and grace, marked by a strong German character. its sculpture; has a strong German character;

The first subject on the wall to the right of the door is similar to the one opposite to it on the left hand wall. The Father and the Son are placing a crown, remarkable for its foliated ornament, on the head of the Virgin. Both of them hold globes. Four angels at the back sustain the drapery, and they are all placed on clouds, typical of heaven. The graceful ornament of the canopy is formed by the symbolic vine; "I am the vine." The inscription at the base, on a scroll held by two figures, is, "Anno Domini, 1500. On St. Vitus' day, died * * * the * * * house Kebedi * * * the young * * * the last of that name, who lies here buried, to whom God be merciful." The panels beneath are examples of late German Gothic wood-work, and over them are two small but remarkable bas-reliefs of the Circumcision, and Christ teaching in the Temple, ascribed to Albert Durer (1471—1528). Above the coronation of the Virgin is a work of Veit Stoss, from the Rathhaus (Town-hall), Nuremberg, representing Justice between the Rich and Poor Man. The faces are fine, and the drapery ample. The poor man on the right is seen praying vainly for justice to a throned judge, on the a coronation of the Virgin; symbolism of the vine. Albert Durer. Veit Stoss.

other side of whom is the rich man, with purse in hand, ready to turn the scales in his favour with gold.

A notice of Veit Stoss.

This excellent sculptor, who worked chiefly in wood, was born at Cracow, in Poland, about the middle of the fifteenth century. In early life his principal occupation was carving wooden crucifixes. About the year 1500, he settled at Nuremberg, at that time a central point of German art, and executed numerous subjects there, marked by the easy grace and cleverness peculiar to the master. He died A.D. 1547.

Christ bearing the cross, by Adam Krafft from Nuremberg.

The subject above this is Christ bearing his Cross, from Nuremberg, executed by Adam Krafft at the close of the fifteenth century. He is surrounded by the multitude, and having stopped to wipe the perspiration off his face, gives the cloth (the sudarium), miraculously impressed with his image, to St. Veronica. The drapery is ample, and well managed; and the light and shade effective. The original forms one of the stations of the Via crucis, or sacred path, leading from the town to that celebrated cemetery without its walls, in which lie the remains of Albert Dürer, and many another good and worthy burgher of the rich old city.

Statues from Langen

The door into the English Mediæval Court is a composition surmounted by two statues of St. Paul and St. Peter, from the church of Langen, near Darmstadt.

and Glutenberg;

Beyond this is a very beautiful statuette of a Mary Magdalene, from the church at Glutenberg, on a small and beautifully composed corbel, beneath which is a St. George from the same church.

the rose wreath of Veit Stoss described;

Beyond these again is the celebrated rose wreath and cross, by Veit Stoss (1518) from the Church of St. Lawrence at Nuremberg. God the Father surmounts the cross, holding a globe in one hand, the other being raised in benediction; in front of him is the Holy Ghost in the form of a dove; the Virgin crowned, with the infant Jesus in her arms, is on his right; on each side are glorifying angels; this part rests on clouds, and represents the highest heaven. On the second range of clouds commencing at the left are

prophets and saints;

David, Moses, an ecclesiastic, and St. John, and on the right of the cross, St. Peter, St. Paul, St. Luke, and another saint with a book, sustaining what appears to be a casket. Amongst the figures on the third range of

clouds we recognise St. John the Evangelist, with a small dragon in his hand, and St. Jerome, with the lion. The remaining figures are of doubtful meaning.

Below these are female saints; three, with crowns of martyrdom, holding a cross, a nail, and a chalice respectively; (emblems of Christ's death?) one holds a small Virgin and Child in her arms and another a box—probably Mary Magdalen.

Beneath, in the centre, is Christ seated on a double rainbow, with St. John on his left, and the Virgin on his right. The figure in the open coffin beneath, alludes to the Resurrection, and to the left we see the righteous rising from the earth and being led by the angels to Paradise, whilst to the right are shown the horrors of Hell, where monstrous creatures torture the wretched sinners. heaven and hell;

The half-length figures on the top, commencing at the left, are St. Matthew, with a little angel at his ear; St. George in complete armour; a saint holding his head with both hands; another with a heifer; a saint with a book and chain, and three prelates; a saint with a book, on which is perched a cock; and a female saint with a chalice. None of these have the nimbus.

On each side are panels, representing, as we commence at the lowest on the left—No. 1, Zacharias and Elizabeth; 2, Mary and Elizabeth; 3, The Presentation at the Temple; 4, The Holy Family, with a messenger entering the barn; 5, The Adoration of the Kings; 6, The Circumcision; 7, Christ's entry into Jerusalem on an ass; 8, The Last Supper; 9, The Agony in the Garden. On the uppermost row to the right—1, The Betrayal (with much the same treatment as on the large panel opposite); 2, Christ brought before Pilate, who washes his hands of the deed; 3, The Scourging of Christ; 4, He is crowned with thorns and mocked; 5, He is given to the Jews; 6, He is seen by Mary; 7, He rises from the grave; 8, His Ascension into Heaven; 9, The Creation; and proceeding on the lowest row—The Temptation and Disobedience; The Expulsion; The Murder of Abel; The Sacrifice of Isaac; and Moses receiving the Tablets. subjects from the New Testament; subjects from the Old Testament.

Above this, is a remarkably beautiful Coronation of the A coronation

of the Virgin, by Peter Vischer; a notice of his works;

Virgin, by Peter Vischer, the celebrated Nuremberg sculptor, whose earliest productions are of the date 1489, and who, after enriching his country with many beautiful works—the most celebrated of which is the very beautiful and elaborate bronze shrine of St. Sebald, in the church of that Saint at Nuremberg, commenced in 1506, and completed in 1519—died in 1529. He was a sculptor of unusual excellence, and remarkable as evincing in his works the gradual introduction of the Renaissance school of sculpture. The general composition resembles those already noticed; a prelate with attendants kneels at the feet of Christ, his armorial bearings (a German foible) by his side. Angels are seen among the clouds at the Divine feet; and, in the spandrels above, are two angels playing on instruments; the semicircular head evinces the influence of the Renaissance style. The Latin inscription is "Ad summum regina thronum defertur in altum angelicis prelata choris, cui festus et ipse filius occurrens matrem super ethera ponit." Which may be freely translated as—"The queen is borne to her throne on high by the angelic choirs, and the Son himself places his mother in the skies."

a description of the present subject.

The Fools, or Mummers, from Munich;

The "Fools," or itinerant Jongleurs, over the entrance to the Nave, are from the Town Hall at Munich. The variety of feature and expression in their faces is remarkable, and their limbs are distorted in the drollest and most fantastic manner; among them is a negro, who worthily represents his national reputation of the present day. The fourth is apparently the leader; they are shown as exhibiting their performances before an audience.

A remnant of the ancient Jongleurs.

These wandering players were the remains of the old itinerant Jongleurs, who, in the sixteenth century, were almost extinct; they were noted for their scandalous manners and lives, and from the high position which they held in the eleventh and twelfth centuries, had sunk to mere mountebanks.

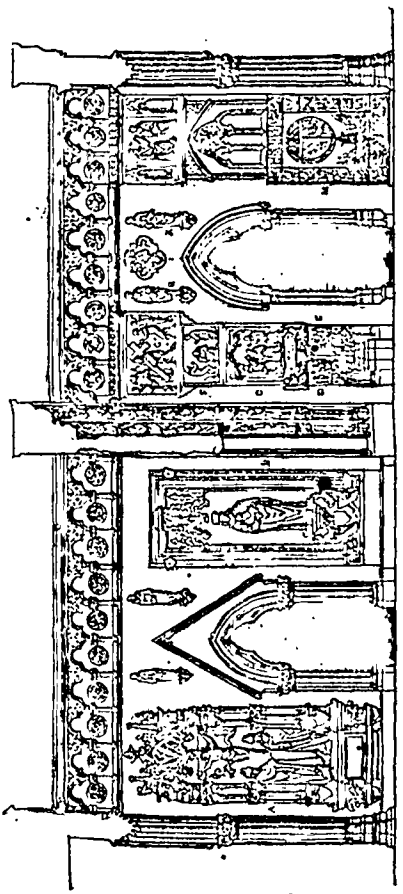
The upper arcade; a composition.

The upper arcade, throughout the German Mediæval Court, is composed of various pieces of German Gothic ornament, principally from Cologne Cathedral (fourteenth century). The bosses are principally from churches in Nuremberg.

Passing beneath the central Frauenkirche door, the

first monument on the left is that of Archbishop Peter von Aspett, from Mayence Cathedral. The inscription

Monument of Peter von Aspett, from Mayence;



ELEVATION OF WALL OF GERMAN MEDIÆVAL COURT TOWARDS THE CENTRAL TRANSEPT.

A Monument of Ulrich Von Gremmingen; B Monument o. Albert of Saxony; C Coronation of Virgin, by Adam Kraff; D 2 Pearls, by Albert Durer; E Justice between the Rich and Poor Man, by Veit Stoss; G One of the Nurmberg Stations, by A. Kraft; L Coronation of the Virgin, by Peter Vischer from Erfurt; M Garland of Veit Stoss.

Entrance to English Court.

round the edge informs us that the small figures of kings by his side are the Emperor Henry VII., King John of Bohemia, and Louis of Bavaria, who were crowned by the Archbishop; his great stature is a tradi-

his great stature;

tional method of expressing superior sanctity. Aspett was instituted in 1305, and died A.D. 1320. The colours both of this and the subsequent Epstein monument are in *fac-simile* of those originally applied.

fac-simile colours.

The doorway beyond it is a good example of late German Gothic, principally composed from an example given in the "Ornamenten des Mittelalters," by Professor Heideloff. The frieze of it is ornamented with subjects from a wooden crucifix by Veit Stoss, at Nuremberg, representing, 1st, to the left, Joseph and Mary adoring the infant Christ; 2, The Adoration of the Magi; 3, The Ascension from the Grave; 4, A group of admiring figures, the Virgin and the Apostles; 5, The Resurrection; and, on the return angles to the left, the Virgin and Christ in Glory; and to the right, the Descent of the Holy Ghost.

Wood-carving by Veit Stoss, from Nuremberg.

On the other side of the door is the grave-stone of Archbishop Siegfrid von Epstein (1249), also from Mayence Cathedral. Of stature even more exaggerated than that of Archbishop Peter, he is shown crowning two German kings; his head rests on a cushion, and beneath his feet are the symbolic lion and dragon. The small inscription on the right, within the slab, of "Henriciras. Wilhl I$_{H}$ Iolla," is probably the name of the sculptor.

Monument of Siegfrid von Epstein, from Mayence.

We adjoin a list of the different objects which formed a bishop's costume:—nearest his body is the *albe*, reaching down to the feet, and furnished with sleeves; over this comes the *tunic*, which reaches to a little below the knees; over this again, the *dalmatic*, somewhat shorter; and, over all, comes the *chasuble*, with long drooping sleeves, and cut in an oval form over the knees, the point being about on a line with the bottom of the tunic; from each side in front are seen depending the ends of the *stole*; over the left arm hangs the *maniple*; over the neck is worn a collar or band, with a pendant end in front, called the *pallium*; the broad band of the chasuble in front is called the *orphrey* of the chasuble; and the collar of the neck, and ornament sewn on the sleeves of the albe and at its foot, are called the *apparels* of the same. The mitre is of three kinds, *Simplex*, *aurifimbriata*, and *pretiosa*; the first made of fine linen or silk, the second bordered with gold, and the last richly

Notice of a bishop's costume.

ornamented with precious gems, &c. The pastoral staff is of crook form at the end, more or less ornamented. Bishops and Abbots bore equally the pastoral staff; an Archbishop carries a crozier, or ornamental cross; a Patriarch, a double, or patriarchal cross; but a Pope nothing, although in some ancient monuments he is represented with a triple cross, or crozier. The jewellery, gloves, and richly-embroidered buskins, were marks of superior dignity, the former being principally confined to the clergy.

Various pieces of ornament.

The cornice above these monuments is composed of various pieces of German Gothic ornament, principally from Cologne, over which are corbels from Soest, Nuremberg, Cologne, &c., supporting some excellent small statues in armour from the Hall of Gurzenich, Cologne (1441—1474).

Statues from Hall of Gurzenich, Cologne.

Monument of Uriel von Gemmingen, Mayence;

The first monument opposite Archbishop Siegfrid is that of Uriel or Ulrich von Gemmingen, Archbishop of Mayence; it is an interesting example of the advance of the Italian Renaissance style in Germany; the lower portion being in a rough imitation of that style, whilst the upper parts are still designed with Gothic features.

description of the figures;

The prelate, in full pontificals, kneels at the feet of two others of superior stature, each of whom holds a book and pastoral staff; they are clad in rich vestments, joined with enormous fibulas, or "morses," over the breast, and wear gloves jewelled on the back, and covered with rings; on the robe border of the one to the right is the inscription, "Bonifacius ora pro nobis." The folds of all the drapery are marked by that peculiar crinkled appearance common in late German Gothic work.

How far German sculpture had degenerated at this time from its former excellence, now will be seen by reference to the woodcut (page 98) of a statue executed during the best period of German sculpture, copied from a series of the twelve apostles furnished us by Professor Hautmann, of Munich.

inscription.

The Latin inscription beneath is to the following effect: — "To Uriel von Gemmingen, Archbishop of Mayence and Prince elector—a man of singular gravity of life and constancy of soul, who gave up this life after

holding office four years, four months, twenty-three days, Aged 45, A.D. 1545.

Statue of St. Andrew—German Sculpture.

The inscription on the ledge beneath, is, "Albrt. March. Brand. Archps. Mog. successor mortuo."

A statue from Nuremberg.

The doorway is a composition; in the gable head is a statue of the Virgin from Nuremberg.

On the other side of the door is the fine monument of

Albert of Saxony; a noble example of German Gothic sculpture in the fifteenth century. The statue itself is simply draped and beardless, the cope being fastened over the breast with a richly-worked brooch, or morse, ornamented with a figure of St. Martin dividing his cloak with the beggar. Monument of Albert of Saxony, Mayence;

At the base, two angels support shields charged with his armorial bearings. Above this is a bold projecting bracket, with the inscription, "Anno Salutis, 1484, Kalendis Maii." At the ledge are finely-grouped mouldings, round which is a laudatory Latin inscription; the head is filled up with a beautifully-worked canopy, on each side of which his arms occur again. its date.

Among the bosses of the arcade, the emblems of the four Evangelists over the gallery entrance, and at the side, four cardinals and a pope, are from the vaulting of Cologne Cathedral. Bosses from Cologne.

On each side of the Frauenkirche door, are the large statues; of the Virgin from the church of St. Egidius or Giles, at Nuremberg, with a crescent at her feet, beneath a canopy whose pinnacles are topped by small figures; and of the Virgin from the central pier of the principal doorway of the Cathedral, at Augsburg. Virgin, from Nuremberg; from Augsburg.

The equestrian statue near the entrance to the gallery is that of St. George from the cathedral square at Prague, cast in bronze by Martin and George von Clussenbach, in the year 1373, but owing to an injury, restored, Fiorillo tells us, in the year 1562. This restoration could only, however, have been partial. The hero seated on his charger, fully armed (except his head, which is bare), pierces the dragon with his lance; he is clad in armour, with gauntlets, elbow-pieces, shoulder-plates, cuirass (with overlapping ends called "renones") and all down the front of the legs, of plate, the rest being of chain mail; his toes are pointed, and the whole suit is a valuable study of armour, as used in Germany at that period of the fourteenth century when plate armour was becoming general, and chain mail disappearing. The saddle is particularly curious and fanciful—a close fitting ringed coat is shown over the body of the horse, whose head is bare; on the right knee-piece are the initials A.K. and T.C.K. Statue of St. George from Prague; his armour valuable as a study.

THE GALLERY.

Arderne monuments from Elford Church;

Advancing from the German Mediæval Court into the gallery, the first monument, commencing with the central line of subjects, is the very beautiful one from Elford Church, Staffordshire. There is no inscription on it, but it is traditionally assigned to Sir Thomas Arderne, who died 1391, and his wife Matilda. The recumbent effigies are in alabaster. The knight's head rests on a jousting helmet, with a crest of feathers; on each side of him are angels; he wears a chain mail hood, with the collar of Henry IV. round it (SS, for Soverayne, Henry's motto)—his head is protected by a conical helmet with a wreath round it; his face is exposed, his cuirass swoln, and his gauntlets gadded or knobbed; his feet are pointed, and he wears long rowelled spurs; at his feet is a large lion; his weapons are a straight, richly-worked sword, and a dagger pendant from a jewelled belt round his loins.

costume of the knight;

Mr. Richardson, the sculptor, who restored the Arderne monument a few years ago, found that the leaves of the coronet and ends of the plume had been bordered and tipped with gold, the plume, red, the borders of the plate armour and details, gilt; the ground of the SS collar, green; the letters, buckle, and jewel, gilt; the belt and handle of sword, crimson and gold; the details and fastenings of sword and dagger, gilt, as were also the escallopings of the jupon, the waist fillet, and the spurs, the fastenings of the last being red and gold; on the mane and tail of the lion was some gold, and the mouth was red; the chain mail, gilt.

its colour.

Lady Arderne;

Lady Arderne's face and hands were flesh colour; the ground of the lower cushion, crimson, its tassels green and gold; the upper cushion, green, with transverse lines of gold, tassels, gold and white; the head-dress and flowers, gilt, the leaves green and the hair brown. The mantle was blue, lined with red and edged with gold; the SS collar, gold on a green ground; on the outer dress were some remains of brown and gold; the lining, green; kirtle, crimson; sleeves, white; buttons, gilt, and the girdle, white and gold.

colour;

On each side of the lady's head is an angel, and her feet rest on a dog, the symbol of fidelity; the drapery falling over the dog is exceedingly well managed, and both statues have great merit as works of art. her effigy;

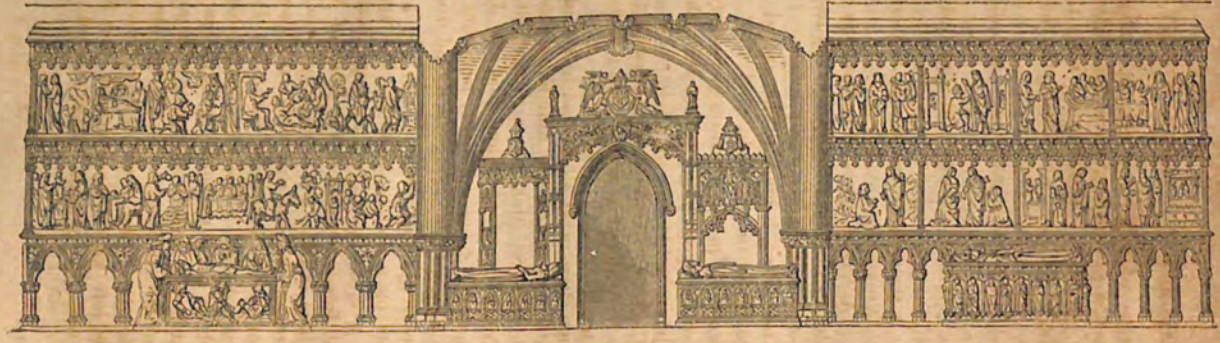
Round the sides of the tomb are mourners, whose costumes are valuable examples of those common in Henry IV.'s reign; and angels bearing coats of arms beneath quatrefoiled arches; they are exceedingly well designed and executed. sides of the tomb.

The next altar-tomb, proceeding along the gallery, is one formed of panelling taken from the tomb of Sir Giles Daubeny in Westminster Abbey. Upon it (as a temporary resting-place) have been fixed the restored effigies of King Richard II. and his Queen, Anne of Bohemia, from Westminster Abbey. The recumbent statues and slabs are of metal; the hair of the king is bound with a fillet, his mantle is furnished with a hood, and the drapery falls in broad and well-disposed folds. The head of the queen is uncovered, and her hair flows unconfined; her mantle is fastened over her bosom by a band; she wears a tight boddice buttoned down the front, and a small girdle with a long end, pendant from a jewelled buckle. The indenture for making the tomb and statues is in Rymer's "Fœdera." The artizans employed were Henry Yevell, and Stephen Lote, masons of London, and Nicholas Broker, and Godfrey Prest, copper-smiths of London. Tomb of Sir Giles Daubeny. Effigies of Richard II. Anne of Bohemia, from Westminster; names of artificers;

The two "images" were to be of "Coper et Laton endorrez"—copper and latten gilt—with the hands of each joined and bearing sceptres; round the edge is a Latin inscription, curious for its jingling rhyme, containing the date of Anne's death (1394). date of Anne's death.

Richard II., son of Edward the Black Prince, was born at Bordeaux, where his father held court as Duke of Aquitayne; he was totally unfitted for his high station, and in 1399 Parliament deposed him, and conferred the crown on Henry Bolingbroke (Henry IV.). In that year, or in 1400, he was murdered at Pontefract Castle. Notice of Richard's character; his death.

In the centre, under the vaulted roof, is the beautiful octagon font from Walsingham, Norfolk, of the close of the fifteenth century. Its sides, ornamented with very The Walsingham font;



Notre Dame Arches. | Deposition, from Mayence. Notre Dame Bas-reliefs. | Early relics. | Joan of Navarre. | Rochester door. | Henry IV. | Notre Dame. | Weinsburg Monument, Bas-reliefs. | Later Series.

ELEVATION OF BACK WALL TOWARDS GALLERY.

beautiful specimens of sculptural art, the subjects of which are the seven sacraments, have been beautifully restored by Mr. Phyffers. Commencing with the first on the left of the Crucifixion, which occupies the eighth side, we have—

subjects of the panels;

1. Marriage. The priest is made large, to indicate his sanctity.

2. Ordination. A richly dressed and dignified prelate blesses the neophyte.

3. Baptism. A venerable priest is seen immersing an infant in a font.

4. Penance. A priest gives directions as to the disposal of a child, bandaged in swaddling clothes, whilst the guilty mother is seen kneeling in penance.

5. Mass. The priest holds up the sacred wafer; attendant acolytes kneel on each side.

6. Confirmation. A priest blesses a girl—very gracefully designed—whose good angel pushes aside the devil, who appears to be in bonds.

7. Extreme Unction. A priest stands with the holy ointment by the bed-side of a dying man; in front, his female relatives are weeping.

Angels support these eight sides, and in the niches of the shafts beneath, are seated the four Evangelists with their proper emblems; St. Matthew, an angel, St. John, an eagle, St. Mark, a winged lion, and St. Luke, a winged bull; the other figures probably represent fathers of the church. The grouping, expression, and drapery of these subjects are very admirable.

emblems of the Evangelists;

The font rests on a double pedestal, the upper one being cut into a cross, by steps; they are both richly ornamented with foliated panels. The fonts of Worsted and East Dereham (1468), both also in Norfolk, bear a close general resemblance to this of Walsingham.

similar fonts.

The next monument is that of Sir Giles Daubeny, from Westminster Abbey. The figure is of alabaster: the head, which is finely executed, rests on his jousting helmet; the hands are joined in prayer; the armour is plate, with an undercoat of mail; on the left shoulder of his mantle is seen the Order of the Garter, which occurs again under his left knee; his feet rest on a lion, and on the soles are two curious little cowled figures,

Monument of Sir Giles Daubeny, Westminster; his costume;

probably indicative of two priests or monks salaried to pray for his soul.

date of execution. The date of this monument is about the year 1507, in which year his lady died. The knight himself died in 1500; he was *Lord-Lieutenant of Calais, and* Chamberlain to Henry VII., by whom he was honoured with the Order of the Garter.

Richard Beauchamp from Warwick; The fine monument beyond is that of Richard Beauchamp, Earl of Warwick, from the Beauchamp Chapel, Warwick, one of the noblest and most interesting monuments in England. The altar-tomb is of gray (Purbeck) marble; the effigy of the Earl is of brass, gilt; his head, uncovered, rests on his jousting helmet; his hands are

his costume; raised but not joined, he is clad in complete plate armour, and his feet rest on a species of griffin and a muzzled bear; over the effigy is a hearse of brass hoops gilt, and at the ends of four of the poles which form it, are enamelled shields, pendant from oak leaves, in quatrefoils charged with the Beauchamp, and other armorial bearings.

The sides and ends of the tomb are ornamented with figures of brass, gilt, beneath enriched niches; they represent mourners, relatives, &c., with their arms

peculiarity of inscription. enamelled on shields beneath them. The inscription round the monument is remarkable as having the bear and ragged staff—the armorial bearings of the Earl—used for punctuation.

The contract found by Dugdale; The contract for the chapel, and tomb also, was found by Dugdale among the corporation papers at Warwick; it is dated 1453. The chapel was commenced in 1442, and the whole, with the tomb, was finished in 1465, at the expense of 2481*l.* 4*s.* 7*d.*, about 40,000*l.* present value. By this very interesting and useful record, which we have not space, unfortunately, to give, we find that Thomas Stevyns, Coppersmith, made the

artificers' names; metal slab; William Austen, "Founder," of London, cast, worked, and made of the finest "latten" (a species of brass) gilded, the "weepers," and to his great credit, the fine latten statue of the brave knight himself; Bartholomew Lambespring, Dutchman and Goldsmith of London, covenanted to "repair, whone, pullish, and to make perfect to the gilding," the same; and John

Bourde, of "Corff Castle," Dorset, Marbler, made the marble tomb.

The other names engaged in the chapel, painters, glass-stainers, &c., are all English. other names all English;

The ledge of the tomb has an inscription, telling the manner of his death, and the translation of his body from France to Warwick; in place of which, we prefer to give a brief notice of this extraordinary character, whose placid countenance affords but little idea of his energetic and restless spirit.

Richard Beauchamp was born in 1381; at the age of nineteen he was created a Knight of the Bath at the coronation of Henry IV.; a few years later he declared himself the queen's champion against all comers, and gained such renown that he was especially retained by the king. a notice of his life.

At the age of twenty-three, he defeated Glendower, the Welsh rebel, and took his standard; he was at the battle of Shrewsbury, and soon afterwards was honoured with the Order of the Garter.

At the age of twenty-eight, he went to Palestine and fought a duel on his way, at Verona, with an Italian knight, whom he severely wounded. At Jerusalem he was royally entertained by the Soldan's deputy, and spent three years on his way home, visiting all the European courts, and gaining ever increasing renown by his prowess, strength, and courteousness at tournaments, an amusement he appears to have been passionately fond of. At the coronation of Henry V. he was made High Steward of England, and Governor of Calais; for his distinguished valour at the siege of Caen, he was created Earl of Aumerle, and shortly afterwards, when, on his way to Paris, on a diplomatic mission, his passage was opposed by the Earls of Vendôme and Limousin with 5000 men, he defeated them with a very inferior force, and one of the earls was slain by Warwick's own hand. The Commons appointed him guardian to Henry VI.; in the first year of whose reign he raised the siege of Calais, and "*sore noyed the contry with fire and sword.*" On the death of the great Duke of Bedford he was appointed his successor as Lieutenant-General of France, and died a few years afterwards at Rouen, in the

year 1439. His daughter became wife of Richard Neville, the celebrated "King Maker."

A Deposition, from Mayence;

The monuments against the wall of the gallery commencing at this end, are first, a Deposition of Christ, from Mayence Cathedral. This was a favourite subject with the sculptors of the late Gothic period, and the same subject, treated in miniature, is carved in a similar style on the door of the Sacrament-house at St. Sebald's Church, Nuremberg.

described.

The Saviour is seen extended on the tomb, crowned with thorns; two venerable figures, in costumes somewhat fanciful, support the mortuary cloth at each end, and at the back are the Marys bearing ointment to anoint the corpse with. On the face beneath are three soldiers asleep, in plate armour, with cross-bow, halbert, axe, &c. The whole is finely designed, and evidently founded on studies from nature; marked, however, by the peculiarities of the late Gothic school in Germany, in which, judging from the character of the folds, new and crumpled linen was used to model drapery from. We have no clue to the name of the artist.

Artist unknown.

Incised slabs.

Adjoining this is a magnificent example of an incised tombstone, from one now preserved in the Ecole des Beaux Arts, Paris. The introduction of this custom arose from the fact of many persons being buried beneath the pavement of the church, in which case raised effigies were out of the question, and so *incised* slabs of similar design to the raised ones were let into the floor. Some of the earliest examples are of the thirteenth century, and at the close of that century, *brass* slabs were introduced as more durable.

Bishop Beckington's monument, Wells.

Over the Rochester doorway (centre) is the upper portion of Bishop Beckington's monument, from Wells Cathedral. This bishop died in the year 1465, and his monument is a fine example of the Perpendicular style. We have alluded to the colouring of this monument in reference to that of the Rochester door.

On the left-hand side is a portion of the open screen-work from Bishop Bubwirth's Chantry, Wells Cathedral, over which is a mitre and shield from the cornice of the Audley chapel, Salisbury Cathedral. On the right is some canopy-work from the collection of the late

Mr. Cottingham ; the two long side pieces of niche work are from Bishop Jocelyn's chantry, Wells Cathedral. These are surmounted by a mitre and shield from Bath Abbey Church. Over the central portion of the entire composition will be a bas-relief from the monument of Bishop Sherburne, at Wells Cathedral, containing his shield and mitre, supported by angels, &c.

Effigies of Henry IV. and Joan of Navarre, from Canterbury ;

The two effigies on each side of the entrance to the court are those of Henry IV. and his Queen, Joan of Navarre, from their tomb in Canterbury Cathedral.

their crowns ;

The statue of Henry IV. is one of the most splendid of the regal series, and is remarkable for its magnificent crown, which, says Mr. Planché, is probably an imitation of the splendid "Harry crown, broken to pieces and pawned by Henry V. in 1415, for wages to the knights who served with him in France." The long tunic, with pocket holes in front, is richly embroidered at the openings and the borders of the sleeves ; a cope covers the shoulders and descends in front to the girdle ; the inner tunic has a roll collar sitting close to the neck, and the mantle of state, with a broad edging of embroidery, is connected not only by cords and tassels, but by a splendidly-jewelled band passing over the chest." The closely shaven head was a general fashion at the close of his reign and during that of his successor.

costume of the King ;

of the Queen :

The Queen presents a valuable and interesting example of the costume of her time ; both effigies wear the SS collar, a characteristic ornament of the king's reign, the meaning of which is not very satisfactorily ascertained, but which is supposed to stand for "Souveraine," Henry's motto when Earl of Derby.

supposed meaning of the SS collar ;

notice of the life of Henry IV. ;

Henry IV., son of John o'Gaunt, was born in 1366 ; he was created Duke of Bedford by Richard II., and after his father's death became Duke of Lancaster and Earl of Derby ; being banished by the King he retired to France, but in 1399 he returned to England, and, Richard being deposed, was proclaimed King ; he died in the year 1413. Joan, his second wife, was daughter of Charles I. of Navarre ; she died A.D. 1437.

his queen ;

the tombs are compositions.

The tombs are composed by an upper row of very beautiful panels containing figures of kings and angels from the stalls of Lincoln Cathedral ; the lower range

being beautiful examples of the Decorated style from St. Stephen's Chapel, Westminster (1330-1354).

Monument of Archbishop Weinsburg, from Mayence;

Beyond it is the noble monument of Archbishop Conrad of Weinsburg, from Mayence Cathedral. The excellent effigy of the prelate—whose face is worthy of particular attention for its truth to nature—rests in full pontificals; his head is covered with a richly worked and jewelled mitre; his hands are gloved, jewelled, and extravagantly covered with rings; his right hand bears a jewel-studded book, his left a very ornamental crozier; his chasuble or cape is decorated with emblems of the Evangelists, and his feet rest on a lion, to the right and left of which are shields, with his arms.

his costume;

Above him is seen the head of Christ with a cruciform nimbus, on a sudarium, supported on each side by an angel. The Latin inscription round the ledge contains his name and titles, &c., with the date of his death, Oct. 19, 1396.

date of his death;

Bas-reliefs from Notre Dame, Paris.

The fine bas-reliefs on the wall, above these monuments, are from Notre Dame, Paris, and will be found described at the end of the French and Italian Mediæval Court, to which they properly belong. The large pier on the garden side of the gallery opposite the further side of the German Court, is the central pier of Lichfield Chapter-house, a most characteristic example of the Early Decorated style; next to it is a sitting king from Lincoln Cathedral—forming one of the series from which the two in the Mediæval Court are taken. St. George, from Henry the VII.'s Chapel, Westminster, stands beside this figure, and further on is the central pier of Westminster Chapter-house—a beautiful specimen of the late Early English style.

Wells statues;

At the back of the groined porch we have Christ crowning the Virgin, from over the principal doorway of the west front, Wells. Mary wears a hood, and over that a foliated crown; her feet rest on a cushion. The Saviour is represented, also, with a foliated crown, flowing hair, and a beard. He carries a globe and sceptre, and his feet are bare, the right foot resting on a lion. The drapery and attitudes of both these seated figures are very good. On the back of the niches where they stand at Wells, Mr. Cockerell found the remains of painting and gilding. The pedestal is also from Wells Cathedral.

The alabaster monument beneath the window is that of John of Eltham, Earl of Cornwall, a son of Edward III., from St. Edmund's chapel, Westminster Abbey. This young prince was born at Eltham Palace, Kent, 1315, and died at Berwick-on-Tweed, aged nineteen. When he was buried at Westminster, the Prior claimed and obtained a large sum of money in lieu of his armour, which it was customary to present at the altar. The young Earl is represented cross-legged, in complete armour, and wearing a coronet of ducal form, one of the earliest known examples of the kind. Although cross-legged, the Prince had never visited Palestine, but was under a vow to do so, when he died. The period in which he lived affords fine examples of effigied statues, amongst which are conspicuous those of Edward III. himself, Edward the Black Prince, and John of Eltham, all in this collection, and another son of the king's, William of Hatfield, in York Cathedral. "The military costume of Edward the Third's reign," says Mr. Planché, "presents several striking novelties: the improved visored *bascinet* and *camail* worn always for war, the crested helmet being reserved for the lists. The magnificent *jupon*, emblazoned with the wearer's arms, or richly and fancifully embroidered; its constant and sumptuous companion, the "baldric" or military belt; the casing of the body so nearly in complete steel, that *plate* armour may be said to commence from this period, are all unequivocal testimonies of the chivalric spirit of the age, and the splendour with which it was considered incumbent and politic to invest the honourable profession of arms."

Monument of John of Eltham, Westminster; his coronet; the earliest ducal one known; novelties in armour.

The traceried window toward the gardens is a beautiful example of the Decorated style (fourteenth century), from Holbeach Church, Lincolnshire. The stained glass with which it has been filled by Messrs. Hardman and Co. of Birmingham, represents Architecture, Painting, and Sculpture.

Window from Holbeach, Lincolnshire.

The next statues are those of King Ina and Queen Ethelburga, from the fourth tier of Wells façade. Ina wears a foliated crown, a plain tunic, and a mantle, or dalmatic; his hair is flowing, and he is bearded. With his right he points to a scroll, probably his decree in favour of the conventual church at Wells, which he

Statues from Wells; King Ina;

founded, and of Glastonbury Abbey, which he restored.

Queen Ethelburga.

His queen, Ethelburga, wears a foliated crown; a mantle fastened by a fibula over her bosom; a girdle with a long pendant end, and an almoniere, or alms pouch; her hair is unconfined, and the expression of her face very feminine; her drapery is well arranged, and falls especially well over her feet; she bears a casket, probably an oblation for one of the churches above noticed. The Anglo-Saxon king Ina flourished in the eighth century.

Capitals from Southwell Minster.

The capitals of the groined porch are from Southwell Minster, Lincolnshire, and are among the most beautiful examples of Decorated foliage, executed in the latter half of the fourteenth century, in the kingdom.

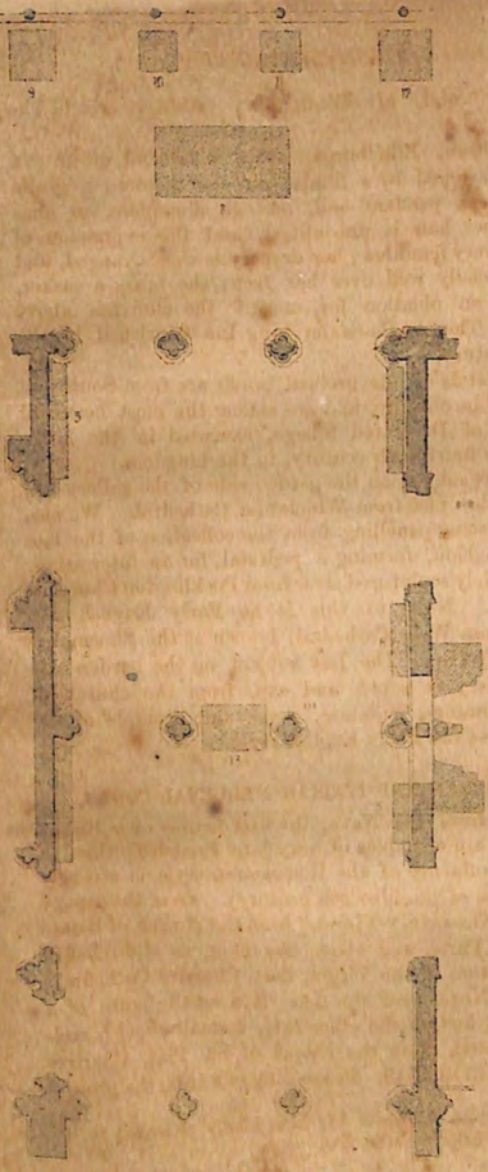
The next subject on the garden side of the gallery is a very singular pier from Winchester Cathedral. We also find here some panelling from the collection of the late Mr. Cottingham, forming a pedestal for an interesting, though rudely sculptured cross from Pocklington Church,* near York. Next to this is an Early English cap and pier from Wells Cathedral, known as the Shoemaker and Monkey Cap. The last subject on the garden side of the gallery is a pier and cap, from the church of Bishop's Cannings, Wiltshire, a very fine example of the first period of the Early English style.

THE FRENCH AND ITALIAN MEDIÆVAL COURT.

Entering from the Nave, the first figures over Bishop West's door are examples of very late French Gothic, in which the influence of the Renaissance style is strongly marked (close of the fifteenth century). Over the canopy nearest the Nave is a "Virgin," from the church of Sainte Marguerite, Paris, and above the other, an alto-relief of the Presentation of the Virgin, from Chartres Cathedral; nearest the Nave, over the door, is a small figure of a female saint, and on the other side, a small angel (excellently designed), from the chapel of St. Piat, Chartres Cathedral, built in 1349. Proceeding onwards, the ground

Statues from Paris; Chartres.

* The cast from this cross has been kindly presented to the Company by S. Leigh Sotheby, Esq.

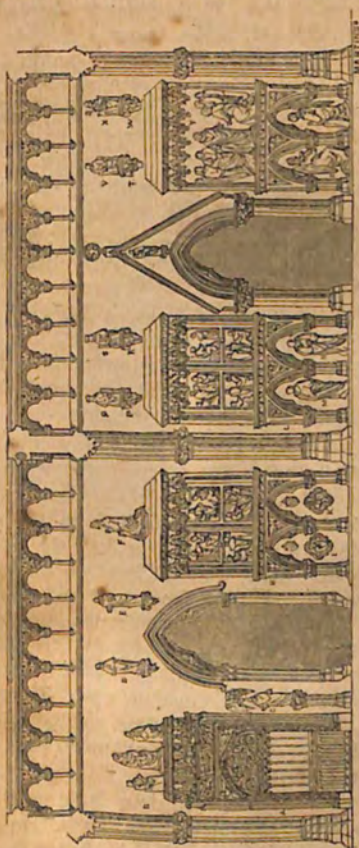


1 Arcade from Notre Dame Paris
2
3
4 Door from Notre Dame Paris
5 Arcade from Notre Dame Paris
6
7
8 Richard Beauchamp Earl of Warwick
9 Winchester Pier
10 Pocklington Cross de Winchester Panelling
11 Shoemaker & Mooley on Cap. Wells Cath.
12 Cap Bishop Cunningham Mon.
13 Figure of Justice by Giovanni Pisano from Pisano pedestal formed of the Altar of Dr. Sam Michele by Orcagna and Bas-reliefs from Robert.

FRENCH & ITALIAN MEDIÆVAL VESTIBULE

range of arches are from the choir—thirteenth century portion—of Notre Dame at Paris. These deserve particular attention for the excellence of their natural foliage, symbolic monsters, &c., and are peculiarly good specimens of early French Gothic work. The canopies above are

Arches from Notre Dame, Paris.


Bishop West's Doorway.
Doorway to the English Court.
Arches from the Choir of Notre Dame, Paris.
Canopies from Chartres Cathedral.

ELEVATION OF FRENCH AND ITALIAN MEDIÆVAL COURT TOWARDS THE ENGLISH MEDIÆVAL COURT.

from the later portion of the same choir (fourteenth century).

Chapel of St. Stephen, Notre Dame, Paris.

Over the first arches is a group of four medallions, from the chapel of St. Stephen, Notre Dame, Paris. Above them is Stephen, the Protomartyr, from the same chapel.

Passing beneath the centre arches, the same arrangement of the arches from Notre Dame is continued. The first statues above on the left side are two seated figures from St. Stephen's chapel, Notre Dame, Paris, on corbels,

Sainte Chapelle, Paris;

from the oratory of Louis XI., in the Sainte Chapelle, Paris, built in 1245 by Pierre de Montereau. Over the arch of the adjoining door is a beautiful statue of the Virgin and Child, the gable being topped by a cruciform

Chartres;

nimbus from Chartres Cathedral. On the right side of the door near the ground, are two very fine kneeling figures from Chartres Cathedral, surmounted by a bas-

Paris.

relief from the choir of Notre Dame, Paris, the description of which—the series being continued into the gallery—we defer to the end. The corbels above the canopies are from the oratory of Louis XI. in the Sainte Chapelle; supporting small seated figures, the one of Benevolence or Pity (nearest Nave) being from Chartres Cathedral, and the other from St. Stephen's chapel in Notre Dame, Paris. On the opposite side—commencing at the gallery end—the ground range of arches is from the later series of the Notre Dame choir, within which are three adoring angels from the Sainte Chapelle, Paris. Above these is one of the bas-reliefs from the choir of Notre Dame, surmounted by canopies from the later series of the same choir. The statue of Christ teaching, is from Chartres Cathedral. He has the cruciform nimbus, the drapery is good, and it is an interesting example of early French Gothic sculpture.

Christ teaching, from Chartres.

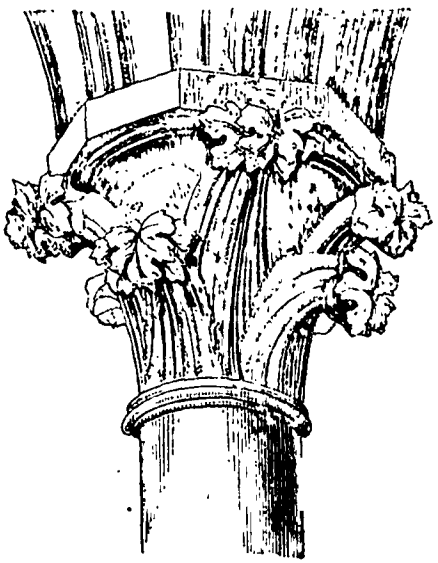
The half-figure of the Virgin and Child, over the door, is by Nino Pisano, from the small church of La Spina, Pisa. Nino was the son of the celebrated Andrea Pisano; the time of his death is unknown, but his last work bears the date 1370.

Nino Pisano.

The lower arch beyond the door is from the early portion of the choir of Notre Dame, Paris, surmounted by one of the bas-reliefs from the choir of Notre Dame (described, as above stated, with the entire series); the canopies above are from the later portion of the same choir.

Paris.

The peculiarities of foliage at Notre Dame, interesting as examples of early French Gothic work, are in some measure illustrated by the accompanying wood-cut.



A Cap, from Notre Dame, Paris.

The small statue of the Virgin is from Amiens Cathedral (1220—1288.) Amiens.

Beneath the window is the infant Christ in a cradle, from Chartres Cathedral. Passing the Certosa window is one of the early arches from the choir of Notre Dame, within which is a boss with the Coronation of the Virgin, from Vezelay Church, Burgundy, remarkable for its excellent grouping and drapery; the bas-relief above is from Notre Dame, representing the Assumption of the Virgin, a work of great merit, surmounted by canopies from the later portion of Notre Dame choir, above which are two figures with their canopies from Chartres Cathedral. The jambs of the last door contain twelve seated figures from the chapel of St. Stephen, Notre Dame, Paris; the upper portion is crowned with rich canopies, called the

Excellent group from Vezelay Church.

Various remarkable examples of French sculpture.

New Jerusalem canopies, from Chartres Cathedral; and, lastly, comes the magnificent iron-work of the south door, west front of Notre Dame, at Paris.

Iron-work from Notre Dame, Paris.

Sauval, in his "Antiquities of Paris," says that these hinges were executed by Biscornette, a famous smith of the sixteenth century; but their style points to a much earlier period (probably the early part of the thirteenth century), though they may have been restored by him. "The iron of the doors," he says, "has been admirably bent (roulé) by Biscornette. The sculpture, the birds, and the ornaments, are marvellous; they are made of wrought iron, the invention of Biscornette, which died with him. He melted (fondoit) the iron with an almost incredible industry, rendering it flexible and tractable, and gave it all the forms and scrolls (enroulements) he wished, with a '*douceur et une gentilesse*' which surprised and astonished all the ironworkers. Gaegart, 'serrurier du Roi,' broké off some pieces of the hinges in order to discover the secret; but confessed that he got nothing for his pains and experiments, and had great difficulty to use even that little; these gates have been made 120 years, and are yet admired by all smiths. The wonder is that none of the trade have ever been able to tell precisely the mode of manufacture; some say it is cast (fondu) and filed up, others that it is wrought with the hammer, others that it is '*fer moulé*,' which they call '*fer de barreau*,' the most skilful of them think that it is cast iron without any soldering. However, the secret died with Biscornette, for nobody ever saw him work." It is traditionally reported that Biscornette entered into a compact with the doer of all evil to aid him in these beautiful hinges. Our own opinion is that they are of wrought iron, that they were executed in the latter part of the thirteenth century, and that all that Biscornette ever did to them, was, most probably, to repair them; and we may add that M. Boulanger, in the year 1844, made hinges for the church of La Madeleine at Vezelay, of quite as fine a character and at an expense little exceeding what cast-iron hinges would have cost.

Extract from the Abbé Sauval.

Evidently wrought iron.

Remarkable sculptures from the choir of

The sculptures in relief from the choir of Notre Dame at Paris deserve particular attention as fine examples of art in the early Gothic era, in which the influence of

the Great Nicolo Pisano, as illustrated by the accompanying sketch, may be doubtless perceived ; an influence which we believe to have had more effect on the style of Gothic sculpture, than is usually attributed to it.* Notre Dame, Paris.

St. Peter giving the keys to St. Dominick.
(From the Tomb of St. Dominick at Bologna ; by Nicolo Pisano)

They are probably of the thirteenth century ; but we may remark here, that reliable information as to the Cathedral of Paris is scarce ; the voluminous "Cartulaire," or records of Notre Dame, published in 1850 by M. Guerard, containing hardly any notices of its constructional history.

The first of the series commences in the gallery at the entrance to the French Mediæval Court on the lower range ; the subject being the Meeting of Mary and Elizabeth ; beyond which is the Angel appearing to the Shepherds—not injudiciously represented on a small scale, as an adjunct only to the actual history. 3. The Nativity. 4. The Adoration of the Magi or Kings ; the Earlier series described.

* In Galignani's "Guide to Paris" they are ascribed to the year 1352 ; this date most probably applies only to the later series.

Virgin is throned and crowned, and above the infant Christ is seen the guiding star and angel. 5. The Massacre of the Innocents, with Herod on the left, in whose ear the devil is seen whispering. 6. The Flight into Egypt, very well conceived, and interesting as a proof how closely the conventional treatment of sacred subjects was followed down to the sixteenth century; the small shrine containing two children, apparently on an altar, may be intended for a way-side chapel. Returning to the entrance, the first subject on the upper range is No. 7. The Circumcision. 8. Christ with the Doctors; the drapery of the Virgin is peculiarly well arranged. 9. John baptising Christ; the Saviour is here first represented with a nimbus or glory round his head—the meaning and history of which has already been noticed in the Handbook of the Byzantine Court. 10. The Marriage at Cana, and the miracle of converting water into wine; the hand of the Saviour is raised in the act of benediction. 11. Christ's Entry into Jerusalem. 12. The Last Supper. (This will be found in the French Mediæval Court itself, as well as the following.) 13. Christ washing the Disciples' Feet. 14. The Agony in the Garden; and, close to them, the Saviour praying to the Deity, whose head is encircled by a nimbus and surrounded with clouds, one hand being extended in benediction.

Later series. The other series, of somewhat later date, commences on the other side of the central doorway, with Christ appearing to MaryMagdalen after his resurrection from the dead. The composition and drapery of the figures deserve great praise. The Saviour bears a spade, in allusion to John xx. 15, "She supposing him to be the *gardener*, saith unto him," &c. 2. The traditional subject of Christ blessing the holy Women, or the three Marys—remarkable for the excellence of its grouping. 3. Christ discoursing with Peter. (John xxi. 15, &c.) 4. Christ appears to Cleophas and another disciple as they journey to Emmaus. (Luke xxiv. 13, &c.) A little farther on he is seen at table with them—and "he took bread and blessed it, and brake, and gave to them, and their eyes were opened and they knew him, and he vanished out of their sight." (Luke xxiv. 30, 31.)

5. Christ appears for the third time to his Disciples, "and taketh bread and giveth them, and fish likewise." (John xxi. 13). 6. The Incredulity of St. Thomas; the composition and expression of the principal figures are of great merit. 7. Christ sending forth his Disciples to preach. (This is placed in the French Mediæval Court.) 8 The Miraculous Draught of Fishes. (John

Statue of an Apostle, from a drawing by Professor Hautmann of Munich.

xxi. 4 to 9.) Simon Peter hearing that it was the

Lord, who stood on the shore, "girt his fisher's coat unto him (for he was naked), and did cast himself into the sea, and the other disciples came in a little ship." 9. The last subject would appear to illustrate passages of St. Luke (xxiv. 45 to 49), where the Saviour appears to his disciples, and explains the nature of his mission to them.

The excellent arrangement of drapery evinced in this series, was a marked feature in the best Gothic style throughout Europe. The illustration on the preceding page serves to demonstrate the success with which it was treated by the German sculptors.

Statues on floor of Court.

Statues by Nino Pisano from Pisa;

Looking towards the Nave, the statues placed on the ground are, St. Peter and a Madonna and Child, from the Church of La Spina at Pisa, by Nino Pisano. The Madonna is crowned, and carries the infant Christ, clothed, and almost upright, on her left arm; the

Head of the statue of the Virgin, by Nino Pisano, from the Church of La Spina at Pisa.

drapery, attitude, and hands are very beautifully designed. St. Peter holds in his right hand a book, in his left a key; his drapery also is excellent; the influence of the German Gothic sculptors on the style of these statues is very marked. Nino flourished about the middle of the fourteenth century.

The statue in the centre of the court is by Giovanni Pisano, and from its holding a pair of scales would seem to represent Justice. The eight small figures beneath typify the Virtues and Sciences; the inscriptions are illegible, but we recognise Art, with a pair of compasses, Charity, with babes, and Wisdom, with serpents. The pedestal is formed by a portion of the altar in the church of Or San Michele, Florence, by Andrea Orcagna, one of the most beautiful examples of Italian Gothic existing. The remainder of the pedestal is formed by a beautiful series of bas-reliefs from Rouen Cathedral; of the best period of the French Gothic style.

by Giovanni Pisano;

Andrea Orcagna.

Giovanni was son of the great Nicolo Pisano, whose fame he worthily sustained, though inclining in his manner to the Gothic or sentimental style, rather than to the revived Antique, as commenced by his father: he was born about the year 1240. Among his numerous productions are to be particularly noted the fountain at Perugia (1280); a pulpit in St. Andrew's Church, Pistoia (1301); and another in Pisa Cathedral (1320). The Campo Santo at Pisa was designed by him, and he was honourably buried there in the same grave with his father, A.D. 1320.

Notice of Giovanni Pisano's works;

Andrea di Cione, generally called Orcagna, was born at Florence, A.D. 1329; he is celebrated both as a painter, architect, and sculptor, in which characters, his masterpieces are—the frescoes in the Campo Santo, Pisa; the Loggia dei Lanzi, Florence; and the High Altar of Or San Michele, Florence, from whence the present example is taken. He died in 1389. This High Altar is chiefly composed of white marble, richly decorated with bronze and mosaic work, inlay of glass, and excellent sculptures by Orcagna himself; his name is engraved on it with the date 1359. No cement was used on this work; the marble slabs being joined together with bronze rivets, and on the nicety with which they fitted Orcagna particularly prided himself. It is still in excellent preservation, and is certainly one of the richest examples of ornamental Mediæval art in Italy.

of Andrea Orcagna;

his High Altar at Florence.

Looking towards the gallery, are a statue of St. Genéviève, the patron saint of Paris, and another of the Virgin, from Notre Dame, Paris.

COURT OF MONUMENTS OF CHRISTIAN ART.

Monument of a lady, from Chichester;

The first example of Mediæval Art on the extreme left —entering from the Nave—is a beautiful monument from Chichester Cathedral, called that of the Lady Abbess, which appears to belong to the close of the fourteenth, or beginning of the fifteenth century.

her effigy described;

The recumbent effigy represents a female in the dress of the period, her head being supported by two angels in graceful attitudes.

The face is young and pleasing; her bare hands are joined in prayer, and her feet rest on two dogs; the drapery of this figure is particularly worthy of notice for its excellent arrangement. The sides of the tomb are filled in with quatrefoils, alternately containing mourners, and plain shields supported by bits of foliage, among which we remark the holly and oak as beautifully executed. The upper interspaces are filled in with angels' heads, and the lower ones with natural ornament, among which the ivy and woodbine are exceedingly well rendered.

The figures and drapery of the mourners are of an excellence which merits particular notice; and the whole monument was preferred by Flaxman to any other in the kingdom.

admired by Flaxman.

It has been suggested that this effigy represents a Lady Arundel.

Cantilupe, Bishop of Hereford, in whose honour the noble shrine which meets the spectator's eye, on entering this Court on the left from the Nave, was erected, died in Italy, A.D. 1282, and was canonised in 1310. The shrine is composed of freestone; under its cinquefoiled arches are seated knights with their feet resting on dragons and lions; they are all in chain-mail, with surcoats, and the face exposed; the ornament of the spandrels, partly natural and partly conventional, is exceedingly well arranged and executed. From the absence of any statue on this monument, from its peculiar composition and flat roof, it would appear not improbable that this

so-called tomb served only to sustain a reliquary or chasse, containing the bones of the saint; and this supposition is strengthened by the great number of miraculous cures said to have been effected on worshippers who implored the saint's aid, at his *Shrine*.

Edward III. from Westminster;

The next monument, on the right of the one last described, is that of Edward III., from Westminster Abbey. Professor Donaldson, in an interesting paper on a proposed restoration of the tombs in Westminster Abbey, delivered at the Royal Institute of Architects, in 1852, thus describes this beautiful monument (the lower portion of which, as it has but one side, it has not been attempted to restore):—

monument described by Professor Donaldson.

"This is a magnificent memorial, consisting of a lower pedestal, 4 ft. high, divided into four quatrefoiled panels with highly elaborated tracery, having central metal shields, exquisitely enamelled and emblazoned with the arms of England and France. This pedestal is surmounted by the altar or pedestal tomb (here reproduced), which has on each side six canopied niches; to these are still attached the bronze figures, 18 inches high, richly enamelled on the surface. The tomb is of Petworth marble, and though the architectural enrichments are generally decayed, enough remains to supply authorities for every portion. The venerable figure is of brass, of noble features, with a flowing beard; the ensigns of royalty—two sceptres denoting his double kingdom—which the hands once held —have been destroyed. The figure is surrounded by a recumbent bronze tabernacle of elaborate tracery, with numerous figures beautifully cast and wrought, and although many portions are deficient, yet they exist in other parts, and might, with little expence, be replaced. There is, above the tomb, a richly worked oak canopy, almost entire, and wanting little to restore it to its original splendour. Yet scanty as the sum would be to render this tomb as perfect as when it was first put up, the spirit is wanting to render this tribute to the conqueror of Cressy, the father of the Black Prince, to him who won the field of Poitiers, who founded the Order of the Garter, and erected Windsor Castle. On the margin of the table the aged monarch is described as 'the glory of England, the flower of past

Monument of Cantilupe from Hereford;

probably shrine.

kings, the type for future ones, a clement king, the peace giver to his people.'" *

The Percy Priest, from Beverley Minster.

On the extreme right is the richly-worked monument from Beverley Minster, usually known as that of a priest of the Percy family, and ascribed, in the Glossary of Architecture, to about the year 1350. This ecclesiastic is clad in very ornamental vestments; his uncovered head is within a cowl, and rests on a cushion with an angel on each side of it; his hands are joined in prayer, and his feet rest on a lion. The sides of the tomb form a small building in miniature, with traceried windows separated from each other by buttresses.

Mr. Williams, in a letter dated from Northumberland House, has kindly furnished us with extracts from the family pedigree, from which it would appear that this monument commemorates George Percy, a grandson of Harry Percy, so well known as Harry Hotspur, and son of Henry second Earl of Northumberland, who was a prebend of St. John's, Beverley, about the year 1450—1460; the date, however, appears rather too late to agree with the style of this particular monument.

Statues from Chartres.

The two large statues of the Virgin, on each side as we proceed onwards, are interesting examples of early French Gothic sculpture (thirteenth century), from the celebrated cathedral of Chartres.

Monument of Bishop Bridport, from Salisbury;

Advancing into the Court, the first monument in the centre, to the left, is that of Bishop Bridport, from Salisbury Cathedral, an exquisite example of the Early English period, remarkable for the beauty and chasteness of its foliated ornament.

date of his death;

Egidius or Giles de Bridport died in December, 1262. Under this prelate the great work of Salisbury Cathedral was brought to completion. The tomb is altar-shaped, and supports the effigy of the deceased, cut in alabaster,

sculptures on it.

and clad "in pontificalibus." The sculptures between the arches represent various passages in the bishop's life, his birth, education, preferments, &c.

Monument of Bishop Wakeman, from Tewkesbury.

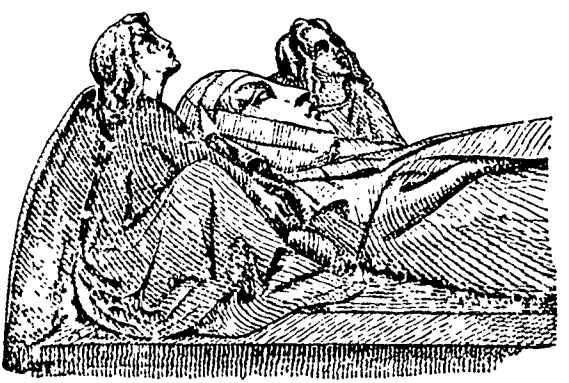
To the right of it is placed the very elaborate monument of Abbot Wakeman, from Tewkesbury, a fine example of the Perpendicular period.

* Somewhat inaptly, since his reign is marked by a continued series of warlike expeditions.

Wakeman was the last of the Tewkesbury Abbots, and on the confiscation of the Abbey and its domains by Henry VIII., became chaplain to the monarch. Wakeman, last Abbot;

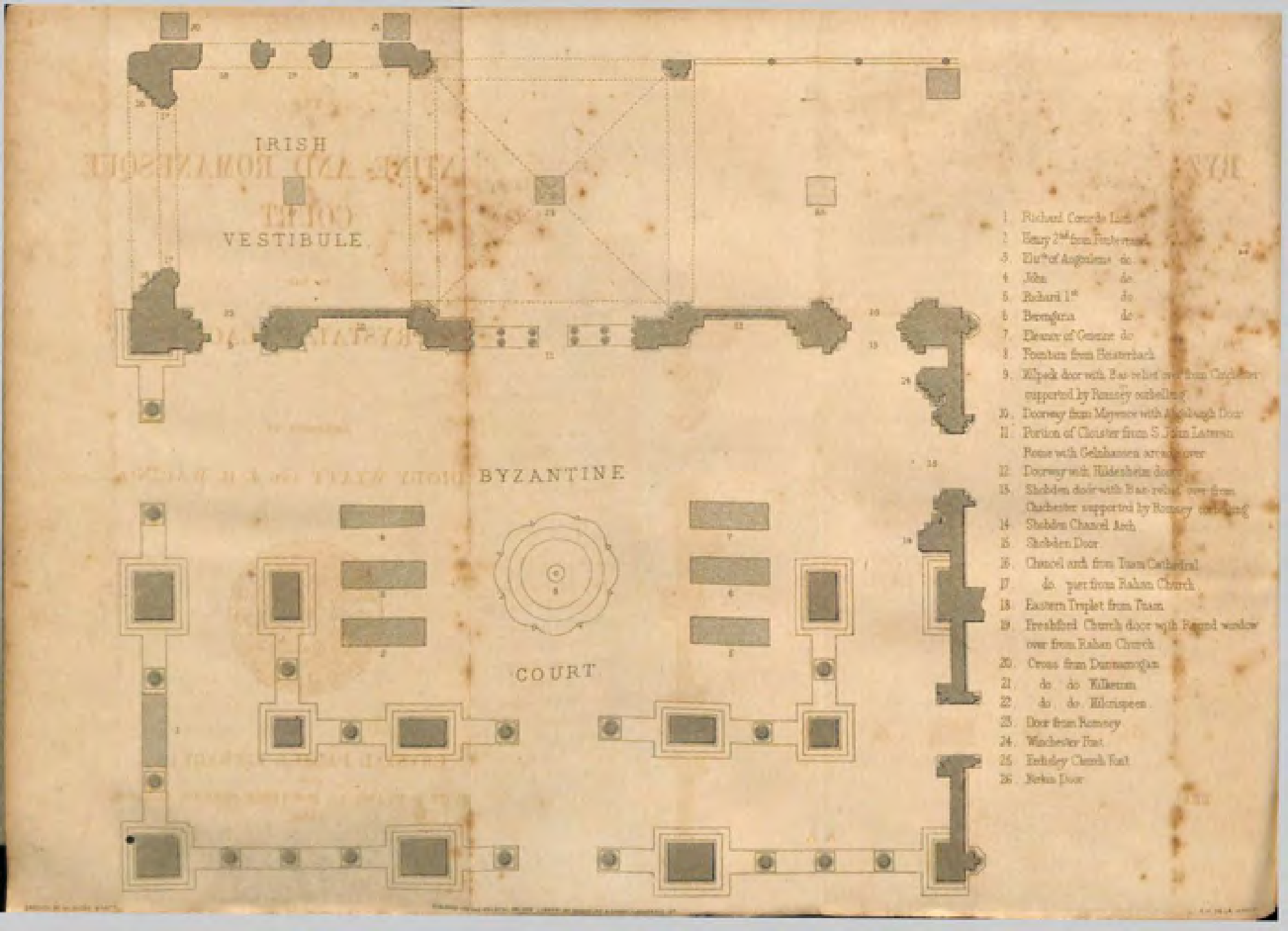
He was instituted first Bishop of Gloucester after the Reformation, and died A.D. 1549. date of his death.

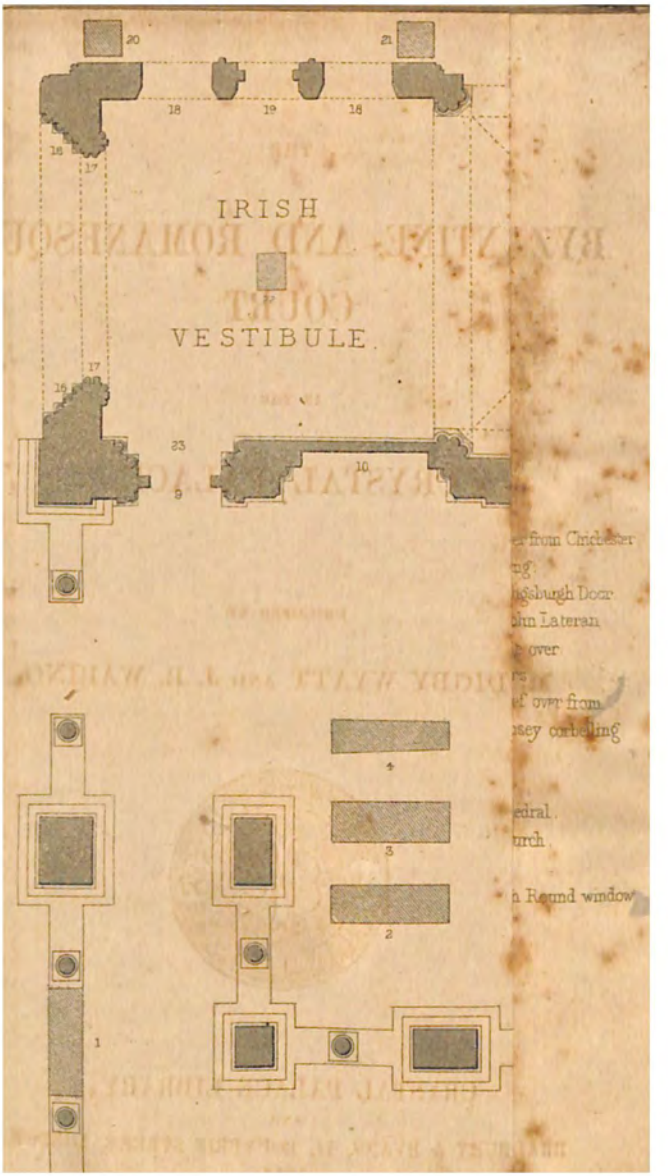
The two colossal statues beyond these monuments are from the upper tier of sculpture on the façade of Peterborough Cathedral, and represent St. Andrew and St. Philip, two of the saints in honour of whom the church was dedicated. St. Andrew is hooded, and holds the peculiar cross which derives its name from him. The date of their execution appears to have been the early part of the thirteenth century. Colossal statues from Peterborough.



Head of the Lady Abbess, from Chichester Cathedral.

BRADBURY AND EVANS, PRINTERS, WHITEFRIARS


IRISH
VESTIBULE
BYZANTINE
COURT
1. Richard Cœur de Lion
2. Henry 2nd from Fontevraud
3. Eliz.th of Angoulême do.
4. John do.
5. Richard 1st do.
6. Berengaria do.
7. Eleanor of Guienne do.
8. Fountain from Heisterbach
9. Kilpack door with Bas-relief over from Chichester supported by Romsey corbelling
10. Doorway from Mayence with Aigalaugh Door
11. Portion of Cloister from S. John Lateran Rome with Gelnhausen arcade over
12. Doorway with Hildesheim doors
13. Shobden door with Bas-relief over from Chichester supported by Romsey corbelling
14. Shobden Chancel Arch
15. Shobden Door
16. Chancel arch from Tuam Cathedral
17. do. pier from Rahan Church
18. Eastern Triplet from Tuam
19. Freshford Church door with Round window over from Rahan Church
20. Cross from Dunnamogan
21. do. do. Kilkenan
22. do. do. Kilcrispeen
23. Door from Romsey
24. Winchester Font
25. Erdisley Church Font
26. Rekin Door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THE

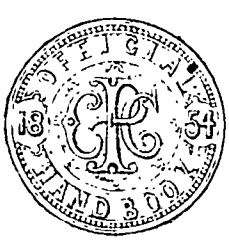
BYZANTINE AND ROMANESQUE COURT

IN THE

CRYSTAL PALACE.

DESCRIBED BY

M. DIGBY WYATT AND J. B. WARING.



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CONTENTS.

	PAGE
GENERAL REMARKS	7
HISTORICAL SKETCH OF BYZANTINE ART	10
SECTIONAL STYLES	20
POLYCHROMATIC DECORATION	29
EFFIGIES OUTSIDE THE BYZANTINE COURT	46
THE BYZANTINE COURT	53
THE CLOISTERS	59
INTERIOR OF THE COURT	63
GALLERY—IRISH CROSSES	97
COURT OF CHRISTIAN ART MONUMENTS	111

NOTICE.

THE Byzantine Court has been designed and arranged by Mr. M. Digby Wyatt, with Mr. C. Fowler, Jun., as chief superintendent, and Mr. Thomas Hill, draughtsman.

The construction generally was done by Messrs. Fox, Henderson and Co., the ornamental portions by Mr. Cundy.

The pavement of the Cloister was presented to the Crystal Palace Company by Messrs. Maw, of Benthall, Shropshire. The pavement of the Court, in metallic lava, was executed by Orsi and Armani, the designs being principally founded on examples in Messrs. Waring and Macquoid's "Architectural Art in Italy and Spain."

The full-size drawings were made out for it, and its execution was superintended by Mr. Thomas Hill.

The restorations of the Kilpeck and Shobden doors have been executed by Mr. W. Jennings, of Hereford, the painted decorations being by Mr. Moone, of London, from designs of Mr. Wyatt's, based on the illustrations given in the valuable works of Mr. Lewis on those churches.

The escutcheons of the Royal Screen, under Mr. Wyatt's charge, have also been painted by Mr. Moone.

The polychromy has been cleverly and conscientiously executed by Mr. Beensen, of London, from designs by Mr. Wyatt, founded for the most part on studies made by

him in Italy and Sicily; the most important of which have been engraved in his work on the "Geometrical Mosaics of the Middle Ages;" the working out and superintendence of the above decorations have been confided to Mr. R. P. Pullan, by whom some of the principal subjects have also been painted.

The large fountain was executed by Mr. Redfern, of Ashford, Derbyshire, in marble from the quarries of his Grace the Duke of Devonshire.

The Knights Templar have been reproduced under the superintendence of Mr. Richardson, the sculptor, who so ably restored the original monuments.

The painted ceiling from Assisi, in the gallery, is by Mr. R. J. Clayton, of London.

The cloister of St. John Lateran was cast, and its mosaics executed, under the superintendence of Dr. Emil Braun, of Rome.

The Irish casts, for the possession of which the Company is indebted to the authorities of the Great Irish Exhibition, have been carefully re-erected by Mr. Jones, in the employ of the well-known sculptor of the same name.

THE

BYZANTINE AND ROMANESQUE COURT.

GENERAL REMARKS.

It is only within the present century that the style of architecture, many of the most interesting monuments of which are exhibited in the Byzantine Court, has received that amount of study to which it is certainly entitled, both from the peculiar position which it occupies, as a link between the classic and Gothic styles, and from its own inherent merit. Without the aid of such an investigation, not only do the mediæval and antique styles of architecture appear to have no affinity for each other, but they may even be looked upon as symbolic of two antagonistic states of social existence. But as all science informs us of the mutual dependence of everything on earth, whether in the primary creations of the Deity, or the secondary creations of man, so, in this case, a well-directed spirit of inquiry has revealed to us a kindred law of relation. Thus the most superficial examination cannot but reveal to the student how Roman architecture—itself an offspring of Greece—was gradually transformed by successive changes into the Byzantine style, which in its turn varying with the course of ages, and undergoing modifications according to the means, the disposition, and necessities of the people who adopted it, resolved itself into two remarkable phases, in the Lombard and Norman styles; from which again sprung, as a necessary consequence, when we consider the climate, character, and creed of those artists who shaped its progress, that which must be

The Byzantine style a link between the Roman and Gothic.

Its development from the Roman style.

regarded as one of the most magnificent proofs of man's power over dull matter, which time has bequeathed to us, —the Pointed system of architecture.

The connection between all styles.

Thus then we perceive, that in architecture, as in all other works of creation, there is no gap; and were our means of gaining a knowledge of all the architectural works ever produced, but microscopic, we should doubtless be enabled to supply the series of links wanting to connect all styles; and hence the very apparent opposition existing between one ancient system—the Roman—and another—the Gothic—only renders more interesting the Byzantine style, which, with its offshoots, served to connect the two.

Effect of the great Byzantine churches.

Great as may be the power possessed by the principal examples of the two former styles, to excite and elevate the imagination of the beholder, few who have visited the religious monuments of Venice and of Sicily—the triumphs of the chief masters of the Byzantine—have failed to be overcome by deep emotion at their majesty and richness—the largeness of their well-arranged masses —the depth of their mysterious shadows—and the brilliant effect of their burnished lights. There is a religious solemnity about them, which produces a consonant effect upon the spirit,—and by no works of man's hands are the chords of his heart tuned to sentiments of devotion, at once more profound and more exalted.

Power of association of ideas

Such facts alone are sufficient to lend a peculiar interest to the study of this style—a study which it is impossible to disconnect from the history of the times, and the men whose age it illustrates. It is the eyrie-like castle of the Rhine which gives vitality to the old robber knight. It is in the noble palaces of Italy that we learn to appreciate the ancient Italian aristocracy. It is in the Gothic cathedral that we best comprehend the power of the mediæval Church over the senses and imagination.

in Romanesque monuments.

In such associations of idea the Romanesque monuments yield in interest to none. They are vestiges of an age singularly troubled and romantic, and are tinged, as it were, with the light of two suns—on one side by the setting sun of an old world; on the other, by the earliest gleams of a new day dawning on a new people.

and a new life. Fiction itself could devise nothing more strange than the incidents which many of these monuments witnessed.

Historical events contemporary with the dominance of the style.

At the close of the tenth century, all Europe was scared with a firm belief in the approaching end of the world; and the troubles of the times somewhat warranted such a belief. The Northmen terrified the nations by inroads, the path of which was marked with the most ruthless destruction. Antichrist, in the form of Mahometanism, caused all Europe to tremble for its freedom. Fearful signs were seen in the heavens, and Rome, the centre of western civilisation, had become a nest of robbers. Everywhere, after the death of Charlemagne, strife and violence were prevalent, and brute force was recognised as the only law. In the midst of this commotion, that once mighty monarch passed from its turbulence, and in the crypt of his famous church at Aix-la-Chapelle, royally robed and crowned, sceptred and enthroned, his good sword Joyeuse by his side, and the Bible on his knees, he was set to await, with the dull stare of a waxen image, the approaching advent of the Judgment Day.

Of such times is this style the exponent, and by it is our attention drawn to the rise and progress of commercial, yet stately Venice, the strange history of the Normans in France and England, and their still stranger history in Apulia and Sicily, the internecine strife of the armed bishops in Germany, the prolonged struggle of the German emperors for dominion in Italy, the mighty movement of the first crusades, the successful extension of the Italian republics in spite of despotic opposition, and the stubborn resistance of the northern Spaniards to Arab invasion.

Such are some of the main historical features connected with a study of this style, which can scarcely be fully understood, without also an investigation into the commerce, the social life, and the differences of religious creed, during the earlier centuries of the Christian era; a desire for such knowledge, it is to be hoped, the examples collected in the Crystal Palace will excite, and in its prosecution and realisation they will doubtless form important aids.

Into such details it would be of course impossible to enter in so brief a treatise as the present; but, as we conceive some slight knowledge of their historical conditions is essential to even an approximately just estimate of all reliques of the genius of the past,—before proceeding to a description of the monuments of the Byzantine Court, we shall lay before the reader the following

HISTORY.

Constantine the founder of the Byzantine empire.

When Constantine, the first Christian Emperor of the Roman race, removed the seat of empire from Rome to Byzantium (as Constantinople was up to that period called) about the year of our era 330, he carried with him the arts of the former empire, such as they were (being then in a very declining state), and applied them to the enlargement and decoration of the new city. Thence arose that combination of Roman, Greek, and Oriental traditions, which distinguished the Byzantine style, and which was extended correlatively with the power and influence of the eastern empire.

Epochs of the style.

The history of Byzantine art, properly so called, may be divided into three epochs:

The first.

The first, from the time of Constantine, to the middle of the sixth century, of which few examples remain:

The second.

The second, from the time of Justinian, to the eleventh century, to which period most of the existing Byzantine monuments belong:

The third.

And the third, from the eleventh century, to the final conquest of Greece by the Turks, in the fifteenth century, during which period, an European, and more especially a Venetian influence is visible, both in arrangement and style.

The second most influential.

The first and third epochs were more local in their influence; and it is the second, the monuments of which affected not only the styles adopted in Italy, France, Germany, and Great Britain, but penetrated widely among the Sclavonic and Oriental races, and was carried by the conquering Arabs through all the north of Africa, and the greater portion of Spain.

As we have just remarked, few, if any, complete and

authentic examples of the first period have come down to us,* and the earliest as well as the greatest example of the Byzantine school is to be found in the Mosque of Stª Sophia at Constantinople. The erection of this celebrated building is due to Justinian, who ascended the throne in 527. In the fifth year of his reign its construction was confided to the Greek architects, Anthemius of Tralles, and Isidore of Miletus; and under their auspices the entire design was constructed, with its great dome 115 feet in diameter, and 180 feet at its highest point above the level of the pavement.† An earthquake injured it in the twentieth year of Justinian's reign; and the church as it now exists was not completed until the year 548, when Justinian celebrated its second dedication.

Earliest examples of the style.

Contemporary with the erection of Stª Sophia was that of San Vitale at Ravenna, the capital of the Exarchate—founded by the piety of Julian, the treasurer of Justinian, about the year 530—a very perfect example of the style of the century, and especially interesting as having been the model on which Charlemagne caused his cathedral at Aix-la-Chapelle, to be built. After the death of Justinian, religious strife materially affected the prosperity of the arts in Greece, and two Emperors, Leo the Isaurian, and Constantine Copronymus, ranging themselves on the side of the Iconoclasts, despoiled the churches of their ornaments and discouraged that excessive love of display which characterised the style and the people,—driving out over the continent of Europe a multitude of artists, who propagated the very styles of ornamentation it was the aim of the despots to destroy, in districts where, but for their persecution, they might never have obtained root.

The Iconoclastic persecution;

its result.

The Emperors Theophilus, and Basil the Macedonian, encouraged the application of the arts, not for ecclesiastical purposes alone; and under Leo VI., and Constantine Porphyrogenitus, the Byzantine school was in full vigour.

The flourishing state of Byzantine art;

* The Golden Gate and the Dome of the Rock, or the Mosque of Omar at Jerusalem, have been ascribed to this earlier period: see Fergusson's "Jerusalem."

† It is singular to remark how exactly its section corresponds with that of the great transept of the Crystal Palace, under which it would just pass.

its effect on the Arab races,— During this epoch Greek artists were very generally employed in foreign countries; and the Arabs based upon it a style of their own, remarkable for its originality and splendour. In the tenth century we find great activity prevailing in the arts. Greek artists were everywhere welcome. Venice in the north, and Monte

on Italy,— Cassino in the south of Italy, equally applied to them for aid. In Rome the fugitives from Byzantium were received into an establishment known as the "Scuola Greca," founded for them by Pope Adrian I., and attached to the church of Sta Maria in Cosmedino. In

on France, Sicily they were at home. In France their style was spread and their monuments copied through the influence of a Venetian colony, at Perigueux, and subsequently at Limoges, in the former of which places, the old church of St. Front is closely designed on that of St. Mark's, at Venice; and a passage in the life of St. Meinwerc proves the employment of Greek artists at Paderborn, in

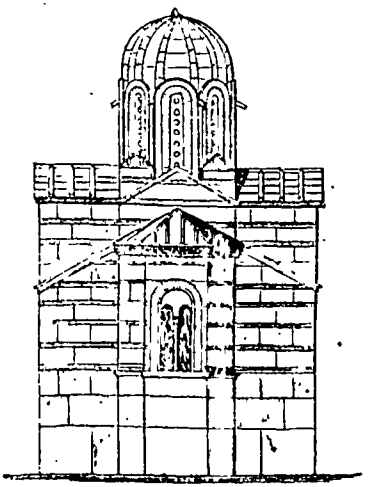
Germany, Germany, in the year 1015. In that country, indeed, the influence of the Byzantine school is seen more strongly than in any Cisalpine land. At an early period, under Charlemagne, artists from Constantinople, and their productions, were in the highest favour; and in the tenth century, Theophania, daughter of the Greek Emperor, Romanus II., mother of Otho III., and Regent during his minority, naturally encouraged the artists of her

Greece. native country. Greece itself possesses many monuments of this period, such as the interesting churches of Panagia Lycodimo, and the Taxiarch, at Athens. Of the last-named we give the flank elevation, as being characterised by a peculiar Byzantine character, and especially remarkable for its multangular apse and dome; similar examples to which latter are not unfrequent in the Rhenish churches.

and Asia Minor; The spread of its influence is equally visible in Asia Minor, in Armenia, in the Caucasian provinces, and among all the Sclavonic races; among whom, at the present day, its style is the foundation of all national art.

its decline in the eleventh century; From the eleventh century, however, the influence of Byzantium was on the decline. Continued wars drained the resources of the state; and the inroads of the Persians, the Arabs, and the Seljoukid Turks affected her

territory and her power. At the close of the eleventh, and during the succeeding centuries, she suffered equally



Flank Elevation of the Church of the Taxiarch, Athens.

from doubtful friends and open foes. In the thirteenth century, the nations who had received from her the elements of their civilisation, had far outstripped their effete instructress, in art, in intelligence, and in power. The city in which Christianity received its first established recognition, was mercilessly pillaged by the Christian Venetians, and French, in the year 1204; and the Empire itself, or the little of it which retained that title, in spite of the last and laudable efforts of the Comneni family in the twelfth century, fell into a state of insignificance and decay, which rendered it an easy conquest to the victorious arms of Mahomet II., who, in the year 1453, made Constantinople his residence, and converted the church of St. Sophia into his principal mosque.

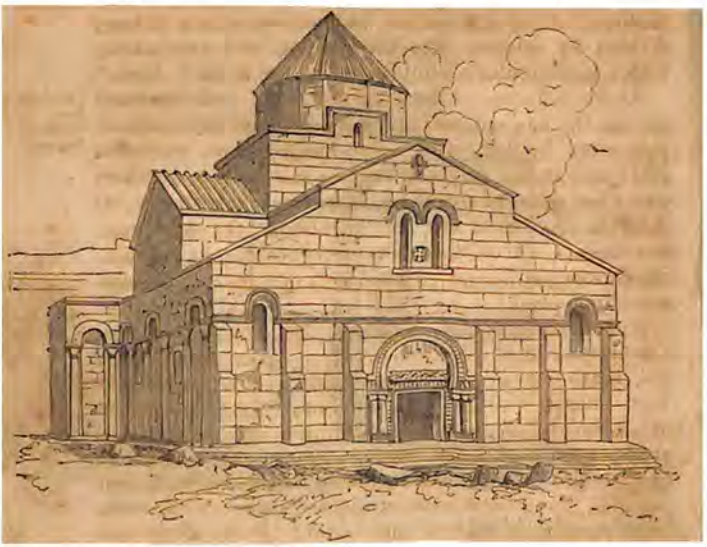
Its gradual decay in the thirteenth century.

Final overthrow of Byzantium, A.D., 1453.

Among the Sclavonic, Arab, and Greek races, the Byzantine style was the foundation of all art, and is still its primary element. As an example of the wide-spread

Byzantine art dominant among the Sclavonic races.

influence of the style, we subjoin a view of the church of Dighour in Armenia, in which a character not widely differing from that of the European Romanesque churches may also be remarked; but in Europe generally this is not



Church of Dighour, Armenia.

the case. Examples of purely Byzantine art are few and isolated, although in many, perhaps in most monuments built during the prevalence of its fashion, a Byzantine character is easily discernible.

Not so in Western Europe,

To account for this, it is necessary to notice the state of European art during that period. Without entering into those particulars wherein the churches of Byzantium and Rome differed, we may remark that, ever jealous of each other's power, continual disputes arose between them, which led to their final definite separation, and the establishment of their respective claims to sacerdotal supremacy in the eighth century, when Gregory II. formally excommunicated all iconoclasts, including the Emperor Leo III. himself, in the year 726.

on account of the differences between the churches of Rome and Byzantium.

These differences had been marked from the earliest period in the arrangement of their churches. The Greek cross inscribed within a square, and surmounted by one large cupola, and four smaller angle ones, as a type of form, made no advance in Rome, which had adopted the tradition of the old heathen basilica,—a simple oblong, divided by columns into three aisles, and terminating with a semicircular central recess, known as an "Absis."

Different types of form adopted by the two churches.

As the influence of Rome in matters of faith increased among the new nations, so this particular arrangement patronised by her, with some modifications, prevailed also; and in the carrying out, in the various countries under her sway, of structures based upon this design, so different to that of the Eastern Church, the old Roman monuments, still existing more or less plentifully throughout Europe, either served as objects of imitation, or were actually applied.

Influence of Rome on Western Europe,

But it was impossible to escape the influence of Constantinople, at least commercially. From the sixth to the tenth centuries, during which period the Greeks were indeed "arbitri elegantiarum," numerous works of ornamental art, such as richly woven and embroidered stuffs, wood and ivory carvings, ornaments in the base and precious metals, enriched with damascene work, and enamels, illuminated manuscripts, and paintings on panel, were carried by traders, and bought by the clergy and others, throughout Europe; and it is from these combined influences that the Romanesque style sprung.

and of Constantinople,

especially in ornamental work.

As before remarked, Rome continued attached to the plain basilica, and to a style which was not far removed from purely Roman traditions. The earliest examples, treated in such a spirit, are the churches of Sta Sabina, of the fifth century; of St. Agnese and San Lorenzo (outside the walls), of the sixth and seventh centuries; and a numerous series in the ninth century; through which the orthodox plan was continued, even to the period of the late Romanesque.

Earliest examples of Christian art at Rome,

But in the north of Italy, the spirit of change was working strongly. From shortly after the death of Theodoric the Ostrogoth, in the year 526, after a glorious reign of thirty-three years, up to the conquest of Italy, by Charlemagne, in 774, the kingdom of Italy (with the

and in Northern Italy.

exception of the Exarchate of Ravenna) was held by sovereigns of the Lombard race. Gibbon and Sismondi bear witness to the civilisation of this remarkable people, who, it is generally admitted, originated a style which has been called "Lombard" in their honour. It would appear that in matters of art they regarded Byzantium rather than Rome, and that their artists were in no slight measure affected by the neighbouring monuments of Ravenna.

The Lombards,—

their earliest works;

The earliest buildings attributed to them are the churches of San Frediano, and San Michele, at Lucca; and of San Michele, and San Pietro Cielo d'Oro, at Pavia, the date of which is referred to the seventh and eighth centuries. St. Ambrogio, at Milan, is ascribed to the ninth century, but by some antiquaries to a much later period. Charlemagne, we may observe, who put an end to the dynasty of the Lombards in the year 774, adopted, in a great measure, if not entirely, their style of building; and naturalised it, in connection with Byzantine models, at Aix-la-Chapelle, and along the banks of the Rhine.

their style principally adopted by Charlemagne.

In the tenth century, architecture would not appear to have been very active in Italy, if we except Genoa and Venice, maritime states which escaped in a great measure the general strife, and in the last-named of which Byzantine architecture, already introduced in the churches of Torcello and Murano, was adopted as the style of the new cathedral, erected at the close of the tenth century.

Byzantine influence at Venice.

Extension of the Lombard style during the eleventh century,

Lombard architecture survived the dynasty under whom it had been matured, and after the conclusion of the struggle between the united powers of the popes and the nascent municipalities, against the German emperors, during the eleventh and twelfth centuries, received an increased extension.

at Pisa.

Foremost in this progress stands Pisa, which in the year 1063 founded a group of ecclesiastical buildings, affording an important landmark in the history of art, and exhibiting a singular illustration of local influence acting on foreign artists, in the persons of Buschettus and Bonannus—Greeks—in whose compositions a departure from Byzantine tradition is clearly discernible.

Lucca followed closely on her steps, and in the same style. Nor was Florence far behind; and in the thirteenth century, Siena, Parma, Modena, Piacenza, Ferrara, and Cremona, produced noble specimens of the rapidly advancing Romanesque school. At Rome alone, where Latin traditions prevailed, was there comparative sluggishness, in imitating the style, and activity, of the surrounding republics.

Lucca and other cities.

Rome almost stationary.

If from the north and centre of Italy we turn our attention to the south, an equally important change, founded on another element, had been for some time at work.

Important change in Southern Italy effected by

The Normans, who in the eleventh century had become masters of Apulia, and in the twelfth century of Sicily, impressed on Lombard forms, and Byzantine details, a character peculiar to themselves. On the main land their buildings followed the Lombard type, but in Sicily, the skill of the native Saracenic workmen, whose practice was founded on Greek theory, together with the pointed arch, of common occurrence in the Saracenic buildings, were appropriated by them. Artists, sought for directly from Constantinople, were also in much favour, and the church of Monreale, commenced in the year 1174, is in a great measure purely Byzantine.

the Normans.

their models.

Greek influence.

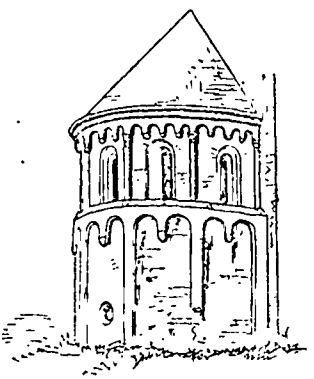
We may here observe, that from the systematic adoption of the Saracenic pointed arch by the Normans in Sicily, has been pretty clearly traced its transmission and application by their brethren in France and England.

The pointed arch.

In the year 800 Charlemagne was crowned Emperor of the West at Rome; and in his new buildings on the banks of the Rhine he naturalised the Lombard and Byzantine styles. His cathedral of Aix-la-Chapelle was professedly imitated from the church of San Vitale at Ravenna, and served, in turn, as a model for the original cathedral of Cologne, the mother church of the cathedrals of Mayence, Worms, and Spires. An example of the style, said to have been transplanted from Lombardy into the Rhenish provinces, is to be seen in the accompanying sketch of a church apse at Nimeguen, which, although very early as regards its style, is generally attributed to the time of Frederick Barbarossa. These important buildings arose in the first half of the

Lombard and Byzantine art transplanted in Germany through Charlemagne;

its development,— eleventh century, and were the foundation of a German Romanesque style, in which a Byzantine character,



Apse of a Church at Nimeguen.

especially in the ornament, is at times strongly marked, and of which the churches of Cologne, St. Aposteln, St. Martin, &c., are good types. In the same city the church of S. M. in Capitolo claims high antiquity, and would appear to have been completed prior to 1050.

This style found great favour in the Rhine districts, from which the leading features of the Byzantine Court have been derived, and the churches of Laach, Sinzig, Boppart, and a long list of others, foreshadow its florid epoch, when the Early Pointed style was on the point of displacing it.

it is displaced by the Pointed style.

Early art in Saxony;

Saxony was another centre of radiation, the influence of which had an early effect in northern and central Germany; and under the fostering care of the Saxon line of kings, commencing with Otho the Great, in 962, architecture would appear to have been much encouraged.

its character,

In these buildings a rough imitation of antique forms is very common, and instead of the domed churches of the Rhine, we find the Roman basilica the leading idea. The earliest existing examples are the churches of Quedlinburg, Groningen, and Gernrode—in the tenth century. Various modifications of this system are to be

found in Saxony, Thuringia, and Franconia, in which the more complex system of the western provinces, with its domes and vaulted roofs, is found in combination with the simpler elements to which we have alluded. and late modification.

In France the Romanesque style presents two developements, that in the south being founded more upon the numerous Roman remains which are to be found there, influenced by an early and constant intercourse with Venice and the East; and in some districts, as in the old department of Auvergne, by a volcanic soil, similar to that of Southern Italy. The greater number of these buildings belong to the twelfth and thirteenth centuries, and their influence extended into the north of Spain, and the southern districts of Alsace. France—various formative influences: extension of the style.

In the north and west of France, the comparative absence of these causes led to a freer developement of individual character. The principal examples of this class are to be found in Normandy, and bear an original impress, which in a great measure justifies the general name of "Norman" by which they are known in England, where that particular style was introduced by the Normans. Buildings of a similar character, ascribed to the early part of the eleventh century, still exist at Paris and Chartres, &c., but the earliest and most important authentic examples occur at Caen, about the middle of the eleventh century; and by the twelfth century, the style therein exhibited became general throughout the north of France, and with very slight modifications in England also. Northern and Western France. The Normans, their individuality, as seen at Caen. Style in the twelfth century; its modifications in England.

In the last-named country, the Norman Romanesque style exhibits itself in numerous and rich monuments, of a more decorated character than their Norman French types: and in some cases, as at Shobden, and Kilpeck, evident traces are to be recognised of the influence exerted by the Celtic school of ornament, which flourished vigorously in Ireland, Scotland, Wales, and North Britain, in the seventh, eighth, and following centuries, and was zealously cultivated by the monks of Glastonbury. But although few countries can show a more numerous and ornamental class of Romanesque buildings than England, still, so rapid was the movement of progress at that period, that the middle of the twelfth century witnessed Influence of the native style.

the introduction of the Pointed arch, and the commencement of the thirteenth, a rapid progress towards the Pointed style of architecture.

Advance to the Pointed style

In Scandinavia the earlier monuments exhibit a striking coincidence with the Irish and Anglo-Saxon decorative features; while the later ones appear to have been founded on German models, and especially subject to an influence proceeding from the Pomeranian coast; between which part of Germany, and Denmark, an intimate intercourse was carried on, in the early part of the thirteenth century.

In the Scandinavian lands.

General adoption of the Pointed style.

Shortly after this period the Pointed style became more general, and the close of the thirteenth century witnessed the general disuse of the leading Romanesque features in all the Cisalpine countries.

SECTIONAL STYLES.

The Byzantine style.

Having thus briefly traced the history of Byzantine and Romanesque architecture, we will proceed to give a succinct account of their general characteristics.

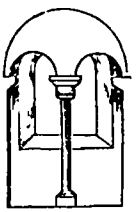
Plan of Byzantine churches:

In the Byzantine style the general arrangement of the churches is that of a Greek cross, inscribed within a square, with four central piers supporting a large hemispherical dome, the arms of the cross being surmounted by four smaller cupolas.

general characteristics.

The column, generally founded on Roman proportions, occurs constantly, surmounted by a cushion-shaped capital, from which spring immediately, arches, usually of semicircular form, but at times stilted, segmental, and horse-shoe. All openings are arched, and the masonry is marked by alternate courses of brick and stone. The doors have usually a straight lintel carried from side to side beneath the semicircular head; the intervening space being often ornamented with pierced stone-work. The mouldings are of a bold projection, but few in number, the edges being rounded off, and frequently worked with foliage in low relief. The flat intervening bands are at times ornamented with the beautiful glass mosaic peculiar to the style. An important feature, and one of the characteristics of the Romanesque style, is the occurrence of the arched window, subdivided by a small central column, into two

smaller arched openings, as seen at San Vitale. The accompanying example, from the second tier of arcades at the cathedral of Aix-la-Chapelle, founded by Charlemagne in direct imitation of St. Vitale, is an interesting instance of its earliest appearance in the North.



Window from the old Church of Aix-la-Chapelle.

Bricks placed on edge so as to form a tooth-like ornament are not uncommon. The foliage is founded on ancient Greek, rather than on Roman traditions, and is characterised by a peculiarly sharp outline. All ornamental sculpture is in comparatively low relief, and the absence of human and other figures is very marked. Enrichments were almost invariably so carved, by sinking portions only of the surfaces, and leaving the arrisses and principal planes untouched, as to preserve the original constructive forms given by the mason. The employment of the drill, instead of the chisel, so common in debased Roman work, was retained as a very general practice by the Greek carvers, and very often with excellent effect. The foliage of the acanthus, although imitated from the antique, quite changed its character, becoming more geometrical and conventional in its form. But that which, equally with their peculiar arrangement, distinguishes the churches of the Byzantine school, is the profuse and splendid display they present of mosaic work. Of this, the use was so universal, and the varieties so marked, that we shall describe them specially under the head of Polychromatic decoration.

Greek foliage imitated:

Method of sculpture.

Use of Mosaic work.

Generally, we may observe that the rectangular connection of lines and masses, and the horizontal sky line, common in Roman architecture, disappear; everything affects a curved form. The supporting members, such

Affection for curved forms.

as capitals and mouldings, incline to a convex or cushion curve, surmounted by the sweeping forms of the superimposed cupolas.

The Lombard style.

The Lombard style, which we may regard as the earliest developement of the Romanesque, and as the source from whence was derived the architecture of the Rhine districts, is characterised by new, and more ornamental features.

General plan of churches.

The general arrangement of the churches is a combination of the Roman basilica with the cross, which takes a natural rather than a symbolical form, one arm being

General characteristics.

elongated, like the Latin cross; the points of intersection being surmounted by a tower in place of a dome. Slender and clustered projections rise externally from the ground to the roof line; arcaded galleries follow the line of the gable, surmount the circular apse, and at times are carried completely round the building. The great number of additional mouldings, especially on the entrances, is very striking, and their surfaces are covered with rough but effective sculpture, which ending sometimes with the doorway, is at others carried in bands horizontally through the façade, whilst the central doorway is frequently surmounted by a circular window. Incrustations of various coloured materials enrich most of the surfaces, and frequently, as at San Zeno at Verona, &c., the whole building is constructed with alternate horizontal courses of white and red, or white and black marbles.

Interiors.

Internally, piers are frequently substituted for columns, and are at times compound, with attached half-columns. The capitals are of various forms, and profusely ornamented with very deeply-cut and usually grotesque sculpture.

Strength more an object than proportion.

Proportions are altogether neglected; massive strength is evidently more an object than beauty; and the rules of both Roman and Byzantine architecture are set at nought.

Round and octagonal buildings, especially as baptisteries, were usual. The Byzantine cupola is frequently introduced, and the crypt was seldom if ever omitted in the churches.

Lombard sculpture, its peculiarities.

But that which particularly distinguishes Lombard from Byzantine art is its sculpture, abounding with grotesque imagery, with illustrations of every-day life,

of a fanciful mythology, not yet quite extinct, and allusions, no longer symbolic, but direct, to the Christian creed; the latter quality, a striking evidence of the triumph of the Roman Church, over its iconoclastic adversaries in Greece.

The German Romanesque style.

In Germany, and especially in the Rhine districts, the Romanesque style received a peculiar developement. Transmuted by degrees from the primitive Church of Aix-la-Chapelle and the original, but now destroyed, Cathedral of Cologne, it manifests itself earliest in the Cathedrals of Mayence, Worms, and Spires; and in a more complete and perfected state at Cologne, in the Church of S. M. in Capitolo. We find here the combined, dome, and vaulted basilica arrangement. Plain massive piers, in place of columns, mark the interior; these rest on square plinths, and have imposts of a single moulding; some of the capitals are cubical, and ornamented with bold, effective sculpture. The choir externally is marked by a plain, pilastered arcade, and the cornices rest on corbels. Beneath the choir is a large crypt, and round the choir are to be observed capitals with boldly-worked foliage.

General characteristics;

At Worms and Mayence the naves are also formed by massive square piers, every third one being furnished with a half-engaged column. The walls are remarkable for their broad, simple masses, and are without the arcade, or triforium, so common at a later period; this baldness is, however, relieved by a peculiar and tasteful decoration, extending from above the piers, to the superimposed windows. The doorways, as a rule, are devoid of that profuse sculpture which distinguishes those of Lombardy, and their archivolts are frequently plain.

at Worms and Mayence.

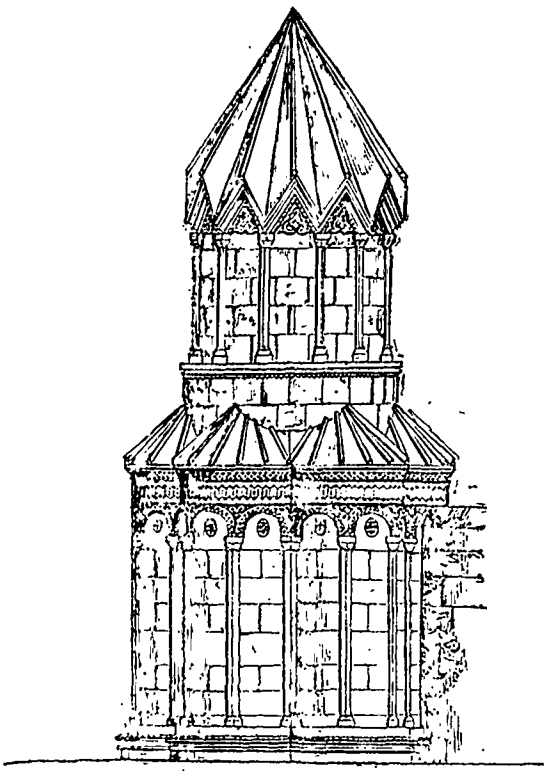
Doorways different to those of Lombardy.

By degrees a greater use of the arcaded gallery and corbelled string prevails; and in the thirteenth century the Rhenish churches are characterised by an almost fanciful richness of decoration; the pointed arch, too, appears; windows of curiously broken curves are common; the massing of the numerous towers becomes more compact; the central dome, frequently of a polygonal form externally, is highly ornamented; the multangular towers are, as well as the domes, finished by an acute-angled gable for each separate side, clustered round a centre spire or roof. A peculiarly Byzantine or oriental character is

Richness of style in the 13th century.

Byzantine character of ornament.

distinguishable in these, as well as in the foliated ornament, and the capitals; whilst all the proportions are elongated and slender, and the use of arcades becomes



The Baptistery of Ani.

Principal examples of the Rhenish Romanesque style.

almost extravagant, the whole forming a Rhenish Romanesque style, peculiar to Germany; and of which many of the Cologne churches, St. Aposteln, St. Gereon, St. Cunibert, &c., and those of Andernaach, Laach, Sinzig, with numerous others of the same class, are well-known examples.

A very remarkable example of European influence acting on the East, is to be found in a baptistery of the above nature at Ani, in Northern Greece, closely resembling many Rhenish buildings. It was probably founded on a German model in the twelfth century.

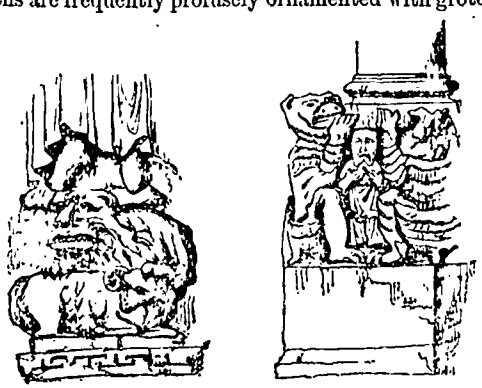
It is impossible in this space to particularise the numerous varieties of Romanesque architecture south of the Loire, extending eastward to Alsace.

Formative causes of the Romanesque styles of southern France.

In some localities the Roman remains were manifestly copied, as in Languedoc; in others, a close resemblance is to be found between the monuments and those of Southern Italy, as in Auvergne. Roman and German-Romanesque traditions are found combined in Franche-Compté. In Touraine the Byzantine style is prevalent; in Poitou the same, with an admixture of the Pisan school; in the Pyrenean provinces we remark an evident influx of Moorish detail, and in the provinces bordering on Piedmont is seen the influence of the neighbouring Italian style. Throughout all, the dominant feeling is a reminiscence, more or less strongly evidenced, of the style of the late Roman remains.

General influence of Roman remains.

Roughly fluted columns and pilasters, cornices, sculptured friezes, and regular archivolts are common. The plinths are frequently profusely ornamented with grotesque



Plinths from St. Gilles, Arles.

sculpture of hybrid animals, &c. An example of this nature, a plinth, formed by a sheep in the clutches of a

General characteristics—(external)

lion, serving as a pedestal to a statue, is shewn in the accompanying wood-cut. It is from the church of St. Gilles, at Arles, in which city are numerous examples of the same fanciful style of sculpture. Statues, lanky, but not without some feeling for nature, are often found at the angles of doors and of piers: the doorway columns rest frequently on the backs of lions. Capitals of extraordinary richness, and almost like brackets in their great projection, and central door piers covered with sculpture, are general. The churches are frequently studded with absidal chapels, and the absides themselves (indifferently multangular and circular) are capped with a good cornice, supported by stunted columns resting on buttresses, between which are placed semicircular windows, usually of one light; whilst one high tower, of diminishing stages, marks the intersection of the nave and transept, and the façade presents one united mass, surmounted by a pedimental outline, unbroken by western towers,—the whole being often overloaded with sculptured ornament. Internally, the piers and walls are usually plain, with simple mouldings; and the roof formed, either by a low pitched timber tiebeam construction, or with waggon vaulting, with flat bands. Where the Byzantine style prevailed, as in St. Front at Perigueux, Le Puy, &c., the vaulting is domical, and singularly resembles that in use in Venice, and at Ravenna.*

(internal).

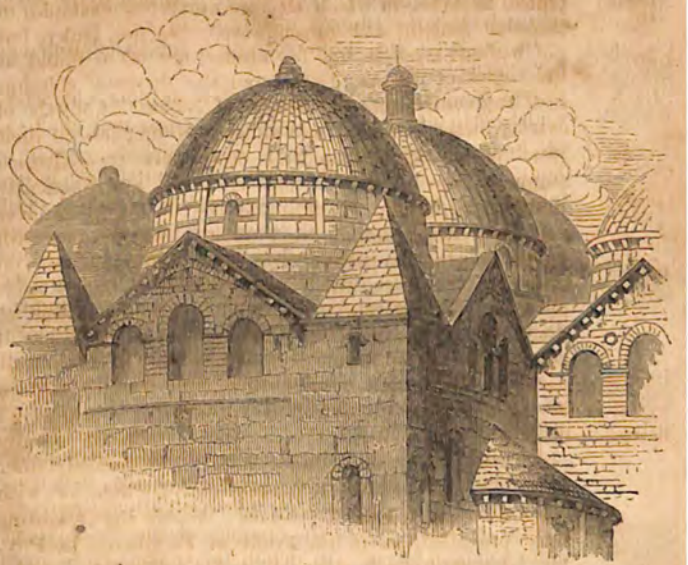
The existence of a Venetian colony at Perigueux, at the close of the tenth century, has been incontrovertibly proved by M. de Verneuil, in his interesting work on the Byzantine churches of Central France, and through their influence, the Veneto-Byzantine style was doubtless extended. Of the numerous churches which bear witness to it, the Cathedral of St. Front, at Perigueux, is the most remarkable, both in its plan and arrangement; and its numerous domes, the similarity of which to those of St. Mark's, Venice, and St^a Sophia, Constantinople, will be at once perceived by means of the adjoining sketch.

Romanesque style of northern France.

In the North, especially in Normandy, a very different style is met with. The church, planned as a Latin cross,

* The Rev. J. L. Petit has recently published an exceedingly interesting notice of this series of monuments.

has a massive square central tower, the surface of which is often lightened by continuous arcades; the numerous



Exterior of the Cathedral of St. Front, at Perigueux.

absidal chapels are less frequent; the roofs, except that of the central tower, are of a high pitch, and two western towers adjoin the angles of the principal front. The entire mass is well, but not excessively, ornamented. The doorways are broadly moulded, and deeply recessed. The columns are frequently well proportioned, resting on short plinths, and surmounted by capitals, the variety of which is marked by the extremes of grotesqueness, and of beauty. Proportion is more attended to, and the use of clustered and elongated columnar wall shafts is remarkable; the absis is usually round, and the windows, which pierce it, are divided from each other by one undiminished circular shaft, running from the ground to the corbel table; whilst the arcade, which in other buildings of the period passes usually immediately beneath it, is frequently placed on the ground stage. In a later period of the style, the

General characteristics.

Transition to the Early Pointed style.

arches are frequently pointed, the shafts become more clustered and elongated, the roofs of higher pitch, pinnacles more frequently occur, and a transition to the Early Pointed style is strikingly manifest.

Characteristics of the Romanesque style in England.

In England this style received a somewhat different developement.

The general mass is usually of a heavier character, whilst particular features, such as doorways and windows, are more enriched than those of Normandy. There is more variety in the ornamental mouldings, and less delicacy of design: the influence of the preceding Celtic school of decoration is at times evident; the windows are smaller; the use of heavy cylindrical piers more frequent. The nave, instead of being vaulted, has a wooden roof, and, in general, proportion is less carefully studied. In this country, equally with France, the transition to the Pointed style received an early and rapid developement.

Influence of native school.

Rapid transition to the Pointed style.

Such are a few of the most striking peculiarities of the Romanesque style, in the countries where it principally flourished.

In all, however different in parts, a general resemblance is evident. The same causes acted (unequally, it is true) upon all—the remembrance of Roman traditions, the reception of Byzantine taste, the presence of the Freemasons, and a common creed. In detail, the connection between the Romanesque and Byzantine is often strongly marked.

General resemblance of the Romanesque styles.

The causes.

In each case, the semicircular arch is a dominant feature, the column a subordinate one; the mouldings bear the same general character, in which square faces predominate, and the capitals equally affect a cubical form. Judging from the writings of contemporary authors, there was the same love of works in valuable metals, and for costly ornaments, of which little has escaped the impartial hand of Time. The use of mosaic work appears not to have been uncommon, and where money or artists were wanting, its place was supplied by the use of painting. Modern research leads us to believe that many an interior, now all bare and gray, originally glowed with colour and gilding; and that their walls and roofs were gaudily, if not tastefully, decorated with numerous subjects, from the Holy Scriptures, and from the legends associated with the Fathers of the Faith.

Analogous features in the Byzantine and Romanesque styles.

Mosaic work and painting.

POLYCHROMATIC DECORATION.

As any sketch, either historical or architectural, of Byzantine art, would be most incomplete without some notice of such embellishment, we shall proceed to lay before our readers a few observations on that system of Polychromatic Decoration, by means of which the beauties of all its forms were so materially enhanced. The system technically having been divided into two leading sections—firstly, that in which the effect was produced by the combination of marbles and vitrified substances in *mosaic*, and, secondly, that in which *painting* was the sole medium;—we shall commence with the former branch of the subject.

Divided into two sections: mosaic and painting.

Between the time of Constantine, A.D. 330, and the 14th century, three varieties of mosaic arose, which obtained universally in Italy, and during nearly 1000 years changed but little, either in principle or composition—with the exception, of course, that as the art of design progressed, so did the power of drawing and giving expression to the nude, and foliage, naturally expand.

Three varieties of mosaic.

The only specimen remaining executed in the antique manner, after the religious alterations effected in Italy, appears to be that curious incrustation which lines the vaulting of the Baptistery erected by Constantine, dedicated to Sta. Costanza, and to be found near the Basilica of "Sant' Agnese fuori le Mura, Rome." It represents a vine, covering as it were the whole roof; it is, in fact, a *pergola*, and has, introduced among the leaves, many Christian symbols. The style is mixed Opus Tesselatum and Vermiculatum (majus and medium), of the ancients, and it exhibits none of the characteristics of the three styles we are about to describe, and which

Only one example remaining of the antique manner, at Santa Costanza (Rome).

The three varieties

especially Byzantine.

may be regarded as especially Byzantine. These consisted in—

1. Glass Mosaic, called generally Opus Musivum, imitative; used for walls and vaults.
2. Glass tesselation, called generally Opus Grecanium—conventional; generally inlaid in church furniture.
3. Marble tesselation, called indifferently Grecanium and Alexandrinum—conventional; formed into pavements.

Roman artificers at Constantinople.

When, in the year 329, the seat of empire was removed to Constantinople, it may be believed that many Roman workers in Mosaic migrated with the court, and, through their labours, some of the first churches erected by Constantine were probably decorated. Owing to their already degenerate condition, and to the distance from good existing models, their hereditary predilections would desert them, and they would naturally be in a condition to receive impressions, tending to the modification of their system of production, from new objects and strange fashions presented to their view. From such craftsmen the art was doubtless handed down traditionally, but, in its character, effectively changed by its transmission. The oriental taste for splendour already shown in the gold ground mosaic of the late monuments of Pompeii, and doubtless of the Romans generally, soon superseded the purer practice of the ancients; and Byzantine *glass mosaic* started into life.

Their probable adoption of new principles.

Oriental love of splendour led to Byzantine glass mosaic work;

There seems every reason to conclude that for many centuries the Greeks remained almost the exclusive workmen and designers in mosaic; and, through their ingenuity, Italy and Sicily stand pre-eminent in the possession of churches and baptisteries, whose walls are adorned with the gilded ground, and the gorgeously draped and swarthy visaged saints, peculiarly Byzantine.

the principal artists in which were Greeks.

Byzantium, Asia Minor, and the Holy Land, once doubtless possessed many noble specimens of Greek Christian art; but the elements, wars, fires, and Mahometan whitewash, has deprived us of almost all those sources whence modern oriental art probably derived much of its inspiration, and most of the peculiar features of its character. It is in connexion with this branch of

Destruction of examples in the East.

the subject that the interesting question arises, respecting the influence that the early decorative processes may have had, in determining the subsequent character of conventional ornament in all styles. Thus, the Arabs having at first adopted the general scheme of Byzantine architecture, and among its processes that of mosaic, the style, from want of drawings of detail, and of Greek architects, declined in its integrity; while the mechanical processes being retained traditionally among the workmen, this very mosaic work, at first only a subordinate means of decoration, would become a leading element in the minds of the Mahometan designers. From experiments and combinations with small geometrical cubes of glass mosaic, they would be led, not unnaturally, to that elaborate and intricate style of pattern, which, when they emerged at length from the influence of Byzantine tradition, became an essential characteristic of their compositions. Thus, also, no doubt, did the ancient predilection for mosaic modify most materially not only the plan, and whole structure, of the churches erected in Italy down to the year 1200, but even the minor details that characterise and constitute the style of those monuments.

Influence of early decorative processes on subsequent ornament: among the Arabs. on the churches of Italy, and their minor details.

To return to realities, and our description of the first division of Christian mosaic, we may remark, as its chief and leading peculiarity, that it was employed only to represent and reproduce the forms of existing objects, such as figures, architectural forms, and conventional foliage, which were generally relieved with some slight indication of shading upon a gold ground—the whole being bedded on the cement, covering the walls, and vaults, of the basilicas and churches.

Subjects represented in the first division of mosaic. Opus Musivum.

The design of both figures and ornaments was, generally speaking, very rude, though not without an occasional rising, in some of the figures, to a certain sublimity, derivable principally from the great simplicity of the forms and draperies, and the earnest *grandiose* expression depicted in their countenances. Perhaps the most striking example of this peculiar majesty is to be found in the enormous half-length figure of our Saviour, in the act of benediction, which occupies the semidome of the apse in the cathedral at Monreale, near Palermo, in Sicily. The

General characteristic. An example at Monreale (Sicily).

Ornament. Its character in Sicily.

ornament, in general, is of a far better class of design when imbued with somewhat of a Saracenic or oriental taste—as in all the mosaic-work to be found in Sicily—

At Rome.

than when, as in most of the churches in Rome, its style of convention has been modified by old Roman fragments, paralysing, it would seem, the feeble judgment of the designer. Where entirely removed from the latter influence,

At Venice, Ravenna, &c.

as at Venice, Ravenna, and Ancona, this species of mosaic assumes a far more original and peculiar style of beauty.

Description of glass.

The pieces of glass employed in the formation of this work are of very irregular shapes and sizes, of all colours and tones of colour, and the ground-tint almost invariably

Style of execution.

prevailing is gold. The manner of execution is always large and coarse, and rarely approaches in neatness of joint, and regularity of bedding, even the "Opus *majus* Vermiculatum"; yet, notwithstanding these blemishes, the effect of gorgeous, luxurious, and, at the same time, solemn decoration produced, is unattainable by any other

Its effects as seen at Ravenna, Palermo, &c.

means, as yet employed in structural embellishment. How noble, and truly ecclesiastical in character, the gold-clad interiors of Monreale Cathedral, of the Capella Palatina at Palermo, of St. Mark's at Venice, San Miniato at Florence, or Santi Apollinare and Vitale at Ravenna, are, the concurrent testimony of all travellers attests.

The two earliest glass mosaics.

The two earliest glass mosaics of the Christian era, which either exist, or of whose existence we have certain

The most ancient

evidence, possess an extraordinary interest in connexion with the study of iconography. The most ancient, which was traditionally related to have been given to Prudentius, a Roman patrician, by St. Peter, and which is referred to by Church writers of the fourth century, was stated by M. Frelet, at the *séance* held in 1841, at Lyons, by the French Society "for the preservation of monuments,"

represents the Saviour; its important effect

to be worthy of regard, as probably the primary type for the appearance of our Saviour; and he further observed

on subsequent representations.

that the pious duty of imitating this mosaic in after examples, was one of the great causes of the general resemblance of physiognomy in many of the portraits executed from that period until the ninth century.

Lord Lindsay's remarks on this subject.

Lord Lindsay mentions, in reference to the peculiar Byzantine character of the head of the Redeemer, "that its earliest appearance is in a mosaic, said to be of the

fourth century, found originally in the cemetery of San Callisto at Rome, and now preserved in the Museum Christianum of the Vatican. It was repeated," he remarks, "in 441, attended to the right and left by the symbols of the evangelists, and the elders offering their crowns, on the triumphal arch of San Paolo fuori le Mura (now destroyed); was reiterated two years later on that of St^a. Maria Maggiore, still existing, and repeated constantly afterwards with but little variation. This primitive type consisted of a half-length placed within a wreath, and generally in the act of blessing with the right hand, and holding the cross or the globe in the left, and is to be often met with in the basilicas successively built at Rome and elsewhere in Italy."

Description of portrait

This peculiar arrangement of subject became popular throughout Europe, and was known in Italy as a *Majestà*, in France as a *Majesté*, and in England as a *Majesty*. Sir C. Eastlake, in his invaluable "Materials for a History of Oil Painting," (p. 553) quotes a liberate roll of 1238, in which directions are given "majestatem quondam in capellâ Sancti Thomæ depingi."

called a "Majesty."

In addition to these most interesting portrait subjects, many others occur. "Sometimes," says Mr. Hope, "our Saviour is represented by a lamb exalted on a pedestal, and surrounded by a nimbus, to whom twelve other sheep, representing the Apostles, pay homage; at other times, stags approaching a vessel stand for the souls of the faithful thirsting after the living waters: these souls while here below, appear in the shape of doves; after the resurrection, and in a glorified state, in that of the phœnix. In the Chapel of Santa Prassede, at Rome, four angels in the pendentives support a medallion, the centre of the cupola containing the head of our Saviour." Often a troop of martyrs, male and female, distributed to the right and left, are seen worshipping the more colossal central figure—if of our Saviour, or of the patron saint, standing on the clouds; or if of the Virgin, sitting on a gemmed throne. The triumphal arch is in general adorned, in conformity with its name, by saints or angels, celebrating the triumph of the cross, and the sacred initials suspended over its centre."

Other early representations of the Saviour.

Ornament of the triumphal arch.

The general aspect of the history of this art presents

Character of Greek artists.

us with a picture of the industry, perseverance, skill, and, at the same time, monotony of the Greek character. From the fourth to the middle of the ninth century, an almost uninterrupted succession of works, of extreme value and importance, may be traced. For approximations to a chronological list of these, we are indebted to various authors; since, however, the account furnished by Lord Lindsay is the most condensed, and moreover excludes performances of comparative insignificance, we prefer rather to draw from his materials than from those of any of the other writers. He tells us that the more interesting Italian mosaics of the first great period may be enumerated as follows, in their chronological order:—"those of Santa Sabina, Rome, c. 425 (now almost entirely destroyed); of Santa Maria Maggiore, c. 432; of SS. Nazario and Celso, or the tomb of Galla Placidia, Ravenna, 440; of S. Giovanni in Fonte, Ravenna, 451; of SS. Cosmo and Damian, Rome, 530; of San Vitale, Ravenna, 547; of S. Maria in Cosmedin, Ravenna, 553; of S. Apollinare di Fuori, Ravenna, 567; of San Apollinare di Dentro, Ravenna, 570; of San Lorenzo fuori de Mura, Rome, 578; of S. Agnes, Rome, 625; of the Oratory of San Venanzio, adjoining the Baptistery of Constantine, Rome, 642; of the Triclinium of San Leone (interesting for the portrait of Charlemagne), Rome, 797; of SS. Nereus and Achilles, Rome, c. 800; of S. Maria in Domenica, Rome, 815; of S. Pudenziana, Rome, and of S. Prassede, Rome, c. 820; of S. Cecilia, Rome, 820; of S. Ambrogio, Milan, 836; of S. Maria Nuova, Rome, 848." In Mr. Hope's catalogue several examples, not here mentioned, may be found, accompanied, for the most part, by the names of the founders; and in the pages of Ciampini and Muratori, the student may find ample information as to dates and other minutiæ.

Lord Lindsay's chronological list of the Italian mosaics.

Extra information by Hope, Ciampini and Muratori.

From the year 850, to the beginning of the twelfth century—a period of war, misrule, and suffering—an almost complete hiatus in the history of mosaic occurs in Italy; and although symptoms of a renewed existence burst forth in the commencement of the great works at St. Mark's, Venice (in 1073); it was not until the beginning of the twelfth century that the art exhibited any further striking developement. It is in the

Hiatus in the history of mosaic work.

The case of Venice exceptional.

decoration of the apse of the celebrated Church of San Clemente, at Rome, that we find the revival most strongly manifested. This is, as Lord Lindsay remarks, "a most elaborate and beautiful performance, yielding to none in minuteness of execution and in delicacy of sentiment. It is characterised, moreover, by a resuscitation of the symbolism of early Christianity, so long neglected, although in subordination to one of the traditional dramatic compositions—the Crucifixion. On every account, therefore, it merits the most attentive examination."

Marked advance at San Clemente, Rome.

Resuscitation of early Christian symbolism.

Towards the beginning of the thirteenth century, the Italian artists began to learn from the Greeks then settled at Venice, and probably at Rome and Monte Cassino, to execute mosaic-work for themselves. Fra Giacomino, otherwise called Mino da Turrita, of Sienna, having learnt the art from the Greek artists who had been engaged by the monks of Sta. Maria Novella, at Florence, to decorate the substructures of their church, commenced, in the year 1225, the decorations of the Tribune of the Baptistery at Florence; and, after completing his work there, he appears to have proceeded to Rome, where, towards the close of the century, we find him executing the splendid mosaics of the Tribunes of San Giovanni Laterano and Santa Maria Maggiore. After the departure of Mino from Florence, his place was supplied by Andrea Tafi, who acquired the art from the Greeks, then working at St. Mark's. He succeeded in inducing one of his instructors, Apollonius by name, to return with him to Florence: there they executed in conjunction the mosaics which adorn the cupola of the baptistery. In these labours they were assisted by the celebrated Gaddo Gaddi —the father of a race of artists—who, after distinguishing himself highly at Florence, was summoned to Rome; in which city he executed, among other large undertakings, the great Mosaic, still existing on the façade of the Basilica of Sta. Maria Maggiore. With Gaddo Gaddi the genuine art of Italian *glass mosaic* may be said to have died, although small portions, executed at almost every date, are yet to be found in that great encyclopedia of art, St. Mark's, at Venice; from original studies in which monument, and in the Cathedral at Monreale, our principal painted decorations have been selected.

The Italians taught by Greeks at the beginning of the thirteenth century.

Fra Giacomino.

Andrea Tafi.

Gaddo Gaddi.

Subsequent decline of the art.

Opus Grecanicum, the second variety of Christian mosaic.

Our second variety of Christian mosaic—the *glass tesselation*, which we shall venture to call *Opus Grecanicum*—consisted in the insertion into grooves cut in white marble, to a depth of about half an inch, of small cubes of variously coloured and gilded "smalto" (as the Italians called, and still call, the material of which mosaic is composed), and in the arrangement of these simple forms in such geometrical combination as to compose the most elaborate patterns.

Method of execution.

These, it is to be recollected, differ from all that were produced by means of "Opus Mosaïcum," our first species, in the essential particular of being purely conventional in style.

Its conventionality.

These ornamental bands it was customary to combine with large slabs of the most precious materials, of serpentine, porphyry, pavonazzetto, and other valuable marbles, and apply them to the decoration of the furniture of churches and basilicas.

Found on church furniture.

Thus they are constantly to be met with in the cancelli or screens, the ambones or pulpits, the episcopal and regal thrones, the ciboria or tabernacles, and in the most gorgeous tombs and monuments.

Rarely used on exteriors.

Their use externally was comparatively rare, although they may often be found uniting themselves with the architectural members of a building—as in the cloisters of St. Paul's and St. John's, in the Lateran cloisters, the porticos of San Lorenzo fuori le Mura, Rome, and of the Duomo, at Civita Castellana.

Its prevalence in Italy.

The *Opus Grecanicum* prevailed over the whole of Italy for many centuries, but cannot be referred to an extremely early origin; since the art of geometry, on which its beauty, and indeed existence, almost entirely depended, was not revived in any considerable degree until the sixth century, or later.

Earliest examples.

We are unable to instance any earlier example of glass tesselation than that in the episcopal chair and tribune in the Basilica of San Lorenzo, at Rome, executed probably about the year 580. The portion of the cloister of St. John in the Lateran, which has been reproduced in real marbles and mosaic, together with the great variety of patterns, from most of the chief specimens in Italy, and Sicily, painted on the walls and piers of the Byzantine Court, will, it is to be hoped, convey a clear idea of its nature, and furnish some notion of the felicitous manner in which its forms harmonise in composition

Reproduction of the Byzantine Court.

with sculpture and painting. The regular and rectilineal qualities of its geometrical forms give to the figures of imitative art, and to curved and flowing ornament, the same vivacity and sense of motion ("il mosso d'un quadro") which the rectangular lines of a piece of architecture afford when introduced into an historical picture.

To the value of such geometrical bands, as the framework of wall-paintings, we shall hereafter further advert.

Geometrical base of its patterns.

The hexagon and the triangle, the square and octagon, form the usual geometrical bases of most of the specimens of this ingenious art to be found in Italy. Descending into Sicily, patterns of accumulating intricacy, in which the leading white line preserves intricacy from degenerating into confusion, arrest our attention; more especially at Palermo, in the Capella Palatina, and in the Cathedral at Monreale. The existence of these features in that particular locality is to be accounted for by the acknowledged skill of the Saracens, the principal inhabitants of the island, in the contrivance and execution of decorations of great elaboration and of striking colour.

Peculiarly intricate in Sicily,

through Saracenic skill.

Wherever *glass mosaic* in imitation of figures was used, this kind of work was employed; and, until the abandonment of the manufacture of the former variety, neither in design, colour, nor nature of material, did the last examples executed of the latter appear to differ at all from the first. It is right, however, to notice, that the popularity of the conventional mosaic survived that of the pictorial by at least a century and a half.

Similarity between the earliest and latest examples.

These brilliant patterns will doubtless, to the taste of many, appear glaring and gaudy; but let those labouring under this impression picture to themselves its combination with the noble colour and the scenic and picturesque association of the fine old Italian churches, in which the examples are usually found, and they will probably arrive at some more just idea of its graceful and harmonious effect, and its capabilities as an industrial agent.

Examples found out of Italy.

Scarcely any specimens of this art are to be found out of Italy. Mr. Hope notices some which formerly existed in the old Abbey of Clugny, in France, now destroyed; and we may boast of two or three specimens in our own country, of exceeding interest. The shrine of Edward

the Confessor, which was finished under Henry III., bears an inscription, recording it to have been executed in the year 1270. The tomb of the same monarch exhibits also some very beautiful specimens of this same process, though, alas! in a wretched state of dilapidation. There appears to be no doubt whatever that these precious relics of long-forgotten arts were the work of Italian artists, and they have been long ascribed to the Italian Pietro Cavillini, who executed the mosaics of Sta. Maria in Trastevera at Rome; but on most fallacious evidence are they attributed to him, since he never appears to have visited England; and had it been possible for him to do so, his visit could not have been at that time.

Probably by Italian artists.

The third variety,

Turning now to our third division of the *mediæval* mosaic—that which formed the ordinary Italian church paving from the time of Constantine down to the thirteenth century, and which has been successfully imitated in the beautiful encaustic tile-pavement of the cloister presented to the Company by Messrs. Maw & Co.—the *Opus Alexandrinum*,—we may describe it generally as tesselated marble-work—that is, an arrangement of small cubes, usually of porphyry or serpentine (reddish-purple and green-coloured), composing geometrical patterns in grooves cut in the white marble slabs, which form the pavement. The contrast between these two colours produces a monotonous, but always harmonious, effect. Giallo antico, a light yellow marble, with an occasional blush-tone, is also sometimes employed, but it has always the appearance of a subsequent introduction. This kind of pavement is of very great antiquity, and is generally regarded as having closely resembled that introduced into Rome by Alexander Severus, A.D. 222—235. Lampridius asserts that the emperor brought with him from Alexandria great quantities of porphyry and serpentine, which he caused to be worked into small squares and triangles, and variously combined. Prior, however, to this date, Pliny had described (lxxxvi. cap. 25) "a species of mosaic for pavements, composed of interlayings of porphyry and serpentine—richer in colour and less liable to wear out than softer marbles—which he calls 'genus pavimenti Grecanici.'" * Adopted by the Byzantine Greeks as

or opus Alexandrinum; its nature;

its antiquity at Rome;

adopted by the Byzantine Greeks,

* Hope's "Essay on Architecture," p. 164.

their *specialité*, it was largely disseminated throughout Italy, by the aid of their workmen, and the Italian monks acquired from them the processes of its manufacture, as we learn from a passage furnished by Leo Ostiensis, abbot of Monte Casino, who sent for Greek masters from Constantinople to teach the art to divers youths, in order that the same might not be lost. who taught it to Italian monks.

It must be confessed, that but few of the specimens which remain exhibit any considerable neatness in the "commettitura," or fitting together. The least imperfect in this respect are those in the Capella Palatina, at Palermo, and in the churches of San Lorenzo and Santi Giovanni e Paolo, at Rome. Strong internal evidence of the Greek (Byzantine) origin of the design of all these pavements is to be found in the marked limitation of the variety of ornament employed throughout Italy and Sicily; the same patterns for the filling-in forms, being found in almost every church paved with the "Opus Alexandrinum" throughout either country; and the general arrangement is, in principle, perfectly identical. Its rough execution, its best examples, its monotony;

We have good reason to believe that this variety did not remain in general use nearly so late as either of the two varieties previously described, and that its employment was discontinued almost totally towards the end of the thirteenth century. It was gradually superseded by that kind of work known to the Italians as "opera di commesso"—that is, a mosaic formed by slices of marble, arranged somewhat on the principle of the ancient "opus sectile," the projections of one piece being so cut as to enter into the recesses of another; in that manner it produced, at first, geometrical and conventional forms and patterns, and, at a later period, pictorial representations. When this latter effect was aimed at, advantage was taken of the natural tints of the marbles to express shades and local colour; and the work, when fully carrying out the imitative system, became what is generally known by the name of "Florentine Mosaic." Limited at first to the monochrome and conventional expression of form, we may trace this art from the Church of San Miniato and the Baptistery of Florence, through the works of Giotto at the Campanile, Brunelleschi at the Duomo, and Orcagna at Or San when discontinued; nature of succeeding work; produced the Florentine mosaic; its course traced.

Michele, to the singular pavement at Sienna, where, through the wonderful skill of Beccafumi, large and elaborate historical compositions may be seen, admirably

Example of Mosaic Pavement, from San Miniato, Florence.

exhibited in light, half-tint, and shadow, by means of the contrast of three marbles only. An imitation of the earliest style of this inlaying, founded on the patterns of the pavements of the baptistery and Church of San Miniato at Florence, has been most carefully executed by Messrs. Orsi and Armani around the fountain, and over the principal area of the court, an example of which, from the Church of San Miniato, near Florence, is seen in the accompanying engraving.

We now turn, from a consideration of the polychromatic effects produced by the Greeks through the medium of mosaic, to those worked out by them through other executive processes. The subject is one of considerable importance in the history of art, as upon Greek traditions the whole system of mediæval composition was based.

Early art in the Roman catacombs.

In the catacombs of Rome and Naples the earliest paintings after the time of Constantine are to be found. These sacred depositories were, for years, the haunts of the friends and relatives of those who had suffered in the days of persecution, and to these friends we must attribute the works commemorative of their faith and trust.

Its general characteristics.

The general characteristics of such ancient paintings are —that the outlines are strongly defined by a very fine firm brown line, dark and broad; the figures are by no means well drawn, and the colours and shadows are not very forcible, although they are somewhat heavy.

Now, in works of a little later date, approaching the twelfth century, we find, particularly in illuminated manuscripts (such as the Virgil in the Vatican), the same traces of colouring, but the style is completely distinct from that of the Greek manuscripts of the same times; in the latter light and shade are indicated by positive lines, following the forms of the limbs. The whole character of Greek art is marked by that peculiar convolution, which was the consequence of the habit prevalent among the Greeks of decorating their vestments, the robes of their priests, and the hangings of their churches, with elaborate needle-work; and filagree ornament pervades their drawing of the figure, as, there is no doubt, it pervaded their actual embroidered work, exerting an influence which may be traced subsequently in Saxon and northern manuscripts.

Style about the twelfth century,

different to Greek art of same period.

Peculiarities of Greek art, their cause.

The earliest manuscript existing, that gives any account of the painting of the period, is one published by Muratori. It is attributed by him to the middle of the eighth century, and it exhibits peculiar departures at that early period from the processes of manipulation described by Pliny. In that manuscript we trace the germs of the prevalence of that green tint, which the Byzantines adopted as their flesh colour, and which furnishes a means of distinguishing the works produced in Italy in the Greek, or *green* school, from those executed in the Roman, or *reddish-brown* school.

Earliest MS. on painting.

Greek flesh its green tint.

Roman, reddish-brown.

We have also the treatise of Heraclius, "De Artibus Romanorum," ascribed by Mr. Hendrie* to the middle of the eleventh century, and in this work are again to be found many of the old Roman expressions for colours and painting, an indication that there still remained among the Italians at that period a lively feeling for the old Roman style of painting.

Heraclius "De Artibus Romanorum."

We are accustomed to suppose that the Greeks executed polychromatic designs only by means of *mosaic*; but on deeper inquiry, it will be found that the old processes known to the Romans, such as tempera, encaustic, fresco-painting, and that particular branch of fresco which the Italians called *fresco secco*, were perfectly

The Greeks practised painting in tempera, &c., as well as mosaic.

* Notes to his translation of the Schedule Diversarum Artium of Theophilus.

The treatise of Theophilus.

well known among the Greeks. We find in the Treatise of Theophilus (a manuscript of extensive circulation in the middle ages, written about the year 1200, though sometimes assigned to an earlier date), a complete description of all the various modes which actually came into use in subsequent periods in Italy; and on comparing this treatise with the curious manuscript discovered by M. Didron in the Convent of Mount Athos, we find that the Greek practice was nearly coincident with the description in the manuscript of Theophilus, which also details many of the processes used in the north of Europe. It is therefore curious as showing how the traditions of Roman skill in painting have been handed down to later times.

MS. discovered by M. Didron at the Convent of Mount Athos.

Indications of the presence of Greek artists.

Although the Greek artists do not appear to have executed any great works, either in fresco or tempera, in Italy previous to the year 1150, still we have certain earlier indications of their, at least, temporary presence. We know that they were employed, because they were sent for to execute work in different places. Perhaps the most interesting instance on record is that of the monks of Sta Maria Novella of Florence, sending to Greece for artists to decorate the substructures of their church. Vast numbers of paintings on panel, evidently the work of such artists, and of pupils formed by them, are yet to be met with in Italy, attesting by their abundance the extent to which the Greek influence prevailed.

Their employment at Florence.

Kügler's remarks on their style.

Kügler observes, "that in the Byzantine paintings, both in larger works and manuscript-miniatures, the execution is generally distinguished by extreme finish, though not by particular harmony of colour. A prevailing greenish-yellow dull tone is peculiar to them: this has been attributed to a more tenacious vehicle, which has also produced a streakiness in the application of the pigment; another peculiarity is the frequent use of gold, particularly in the grounds, which are entirely gilt." Among the modern Greeks art became a regular traditional system; technical methods descended as property from master to apprentice; and the manufacture of pictures was as regularly organised as that of any other article of constant and regular demand. During all the earlier centuries, in the Eastern empire, the artist was generally confounded with

System of modern art in Greece.

the workman; and only the "master of works," or architect—a person who, it is true, sometimes united to his own profession the practice of painting—was held in esteem, and fitly rewarded. Among a people who regarded any innovation in art as a species of heresy, we may readily imagine the mechanical departments were far more attended to, and better developed, than the purely æsthetic qualities. Thus we find the manufacture of gold and silver; the ornamentation of books with conventional forms, in brilliant and permanent colours, heightened with burnished gold; the elaboration of mosaic of excellent construction; and its subsidiary branch, "mosaic" or "Byzantine enamel," and the embroidery of precious vestments—carried to the highest pitch of perfection; and their formulæ for all details connected with these productions compose the basis of the collections of Heraclius and Theophilus—of that of the latter more particularly.

The Greeks pre-eminent in ornament.

When we enter on the subject of mural decorations executed in the Greek style by Italians, we find that Cimabue, who was a contemporary and a great friend of Gaddo Gaddi, acquired at once an amazing influence in that branch of art. His greatest work, and that which has stamped his reputation, is the ceiling of the Church of San Francesco at Assisi. He had previously only executed a few Madonnas and similar subjects. Of the three principal ceilings executed by him in this church—one contains figures of St. Francis, St. John, the Virgin, and our Saviour, and has been admirably reproduced by Mr. J. R. Clayton from drawings on the spot by M. Denuelle of Paris and Mr. Wyatt; another represents the four Doctors of the Church, in full-length figures, seated on chairs; and the third is now nearly obliterated. A curious characteristic of all Cimabue's works is, that in consequence of his connection with the decorators in mosaic, the key, so to express it, in which they were composed, appears to have been that of mosaic. His grounds are generally golden, and the patterns painted on the different ribs exactly resemble those which composed the Byzantine "Opus Grecanicum." It is remarkable, that in the midst of so much that is manifestly Greek in the drawing of the figures and draperies, the acanthus is introduced,

Italian mural decorations in the Greek style. Cimabue.

Principal works executed by him.

A curious characteristic of his works.

wreathing around "puttini," or little figures of boys; and many of the other ornaments are completely classical in style. Kügler's remarks on the peculiar classical feeling evinced by Cimabue suggest the idea, that the spirit of Greek decoration, when actually attaining its climax of beauty, evidenced, more strongly than in the inferior stages of its development, its old Roman origin. The Church of St. Francis at Assisi is one of the most interesting in the history of art, particularly as being connected with the order of St. Francis, the first of the great artist-orders—since the engagements of the Benedictines in literary pursuits to a great extent precluded the development of their energy in the direction of art. It thus remained for the Franciscans and the Dominicans to inspire a new feeling for art in Italy, and traces of it may be met with as early as the year 1200. We must not forget, however, in the glories of Cimabue, the fact that painting in Italy had been worshipped by many votaries before his time—by such men, for instance, as Guido, Diotisalvi, Duccio di Buoninsegna, and others, the fathers of the Siennese school, and by Giunta di Pisa.

Evidences of a classical influence.

Church of St. Francis at Assisi.

Influence of the Franciscans and Dominicans on art.

Early artists.

Antecedent to the thirteenth century in which these masters practised, seeds destined to bear the most precious flowers had been sown in the north of Europe, by the mission of the earlier saints;—and the intercourse and constant relation maintained by them with the great head-quarters of religion and art, tended, no doubt, to disseminate artistic precepts. Thus, from St. Augustine and St. Patrick, may England and Ireland have gained a knowledge of some arts, and that knowledge, engrafted perhaps on the remains of Roman or barbaric tradition, may have been pursued with such ardour and patient industry, as to outstrip the progress of the nation, from natives of which they had first obtained their instruction. The Irish and Anglo-Saxon manuscripts of the seventh and eighth centuries, display in the illuminations, the most extraordinary elaboration, though, truth to tell, a somewhat barbaric taste, and evidently show that distance from the traditional sources of art, had thrown their designers back on their own inventions,—which, however admirable they may be as

Results of religious missions in northern Europe.

St. Patrick and St. Augustine.

Character of Irish and Anglo-Saxon illuminated works.

specimens of calligraphy, are singularly primitive, where the human figure, or any direct imitation of nature is attempted.

Progress of art in the eleventh century.

After the year 1000, art, from various causes, made a great leap forward throughout Europe, and through the vigorous intervention of Hildebrand and the Roman Church, monuments of the greatest splendour arose on all sides. This era may be looked on as a species of starting-point, at which the forms and processes of art assumed much the same externals in all parts of the continent, and from which the lines of national individuality diverge.

A notice of early Irish art,

We may now, therefore, enter on that portion of the subject, which is to most of us highly and nationally interesting. It is scarcely necessary to say that we allude to the history of the art of our own country. The students of early Irish Hagiology, with Dr. Petrie at their head, have collected much curious detail on the early state of learning and the fine arts in Ireland, from the year 550 to the year 1000; and during the whole of that period we freely confess that, in the practice of art at least, they appear in advance, both in mechanical execution and originality of design, of all Europe, and the Anglo-Saxons in particular. The comparisons instituted by Mr. Westwood in his learned "Palæographia Sacra," between the Irish and Anglo-Saxon MSS., are decidedly in favour of Ireland, and through the monks of Iona and other sources, he traces much of the Saxon work to Irish influence. But in England we are enabled, in very early times, to trace several other influences. Quoting Mr. Hendrie: "We find that, previously to the edict by which Charlemagne resolved to encourage the various arts to the utmost of his power, Wilfred, Bishop of York, and Biscop, his friend, had already availed themselves of the assistance of foreign artists, in order to decorate the Cathedral of St. Peter, before the year 675. Biscop undertook a journey to the Roman States, and brought home many pictures with which the churches of St. Peter and Weremouth were ornamented. The second visit of Alfred to Rome with Ethelwulf, although undertaken at an early age, would, doubtless, not be without its

its superiority over Anglo-Saxon work.

Influence exerted on England from abroad.

Benedict Biscop and Alfred at Rome.

St. Dunstan.

English work esteemed on the continent in the seventh century.

Foreign workmen in England.

influence on such a mind. The painted chamber at Westminster, in which Edward the Confessor died, the renown of St. Dunstan as an accomplished painter and a skilful contriver of instruments, the remains of the Saxon chased and enamelled work, which was esteemed on the continent as early as the seventh century, and the manuscripts which are yet extant, prove that, in this country at least, the arts as introduced by the Romans were never wholly lost. Records exist of Alfred the Great having summoned workmen from all parts of Europe, to assist in the construction of the edifices he proposed to erect, and it is probable many Byzantine traditions may thus have been acquired for England."

The formulæ of Heraclius and Theophilus known in England.

Paintings at Westminster.

She certainly with some few exceptions, possessed and practised, at the periods of their compilation, all the formulæ of Heraclius and Theophilus, including probably the occasional use of oil painting; since we find that in the year 1239 (one year before the birth of Cimabue), directions are given in one of the records for the payment to Odo the goldsmith of 117 shillings and 10 pence, for oil, varnish, and colours bought, and for pictures executed, in the Queen's Chamber at Westminster.

EFFIGIES.

EXTERIOR OF THE BYZANTINE COURT.

Effigies from the Temple Church, London.

The recumbent effigies, in front of the Byzantine Court, are cast from those in the Temple Church, London, and are very interesting examples of statuary art during the thirteenth century. Although usually called Templars, they possess none of the distinctive features of that celebrated order, but are clad in the ordinary military costume of their day. Mr. Richardson, by whom they have been restored, gives us, in his valuable work on the "Temple Effigies," much information about them, from which the greater part of our account is taken.

Effigy of a Lord De Ros,

The first on the left, as we face the Court, bears on his shield three water-bougets,* the armorial bearings of the De Ros or Roos family—of which he was doubtless

* Water-bouget was a vessel used anciently by soldiers for holding water.

a member, though not the Robert, Lord de Ros, surnamed Fursan (d. 1227), as generally supposed.

This effigy was originally in Yorkshire, and is said to have been transferred to the Temple Church, we know not for what reason, about the year 1682. "It is sculptured in a close, and very durable, Yorkshire stone, called Roach Abbey stone, and is the smallest figure of the number. It represents the deceased in chain mail, being the only instance of chain mail among these effigies. The head is uncovered, showing a profusion of hair; the eyes look upward, the hands are raised in prayer, and the legs are crossed. The head rests on two cushions; the upper and smaller one is of an oval shape. The hood is dropped upon the neck and shoulders in the form of a ruff. In its former state of dirt, Pennant mistook it for a monk's cowl. The surcoat reaches nearly to the ankle, and is open in the lower part at the sides, and in front above the knee, and has sleeves extending below the elbow. A narrow belt is fastened round the waist with a buckle, and falls below the knee. Two small straps confine the mail at the wrists. The sword-belt is enriched with four lions' heads, and holes are pierced between them for the tongue of the buckle. The scabbard is ornamented with a quatrefoil and tipped. Chaussons, or some other protection of a very peculiar kind, appear, which, as they are only seen at the knees, have been mistaken for poleyns or knee-caps. They seem to be strengthened by ribs of metal. Closely fitting chausses of chain mail cover the legs and feet. The latter rest on a maned lion. The spurs are single-pointed, and are represented as jewelled. The straps are three." No traces of colour could be found on this statue.

originally in Yorkshire,

material;

costume;

no colour found.

The next effigy is that of a knight crusader in Purbeck marble, clad in ring mail, with the legs crossed, and the right hand on his breast. The head is covered with a hood of ring mail only, the courses of the rings running lengthways; the hauberk and surcoat both fall below the knee. The shield is short, with a ridge down the middle in front; the sword-belt broad and studded with nail-heads.

Another effigy,

its costume;

In various parts of the statue were found vestiges of a deep red colour. Mr. Richardson considers this effigy,

vestiges of colour.

to be that probably of Robert, Lord de Ros, surnamed Fursan; but we may remark, that his shield affords us no help, in this surmise, heraldry being in its infancy at the period this statue was executed.

Effigy of William Mareschal,

costume;

The effigy beyond this is supposed to represent William Mareschal, the elder, Earl of Pembroke, who died A.D. 1219. "It is of Sussex marble, and represents the deceased in ring mail, straight legged, and in rather low relief." The mail over the hand appears divided at the fingers, the only instance of the kind among the effigies, though some are of later date. The surcoat falls considerably below the knee. It is open in front, exposing a ring mail hauberk, and ornamented on the breast with a brooch. The shield is not long, and is furnished in the upper corner with a copper plug, to which may have been attached the "Comes Pembrochiæ," mentioned by Camden. The guige or shoulder-band and sword-belt are broad and plain. The knight holds his drawn sword firmly in the right hand, with its point thrust through the head of a maneless lion, upon which also his feet rest.

traces of colour;

Round the cushion, beneath his head, is some pretty good foliage. Traces of crimson were found on the surcoat, light green on its under surface, and of orange on the lion.

Geoffery de Magnaville,

costume;

The last effigy on this side is supposed to represent Geoffery de Magnaville, Earl of Essex. "It is of Sussex marble, and represents him in ring mail. The hauberk and surcoat descend below the knee. This is believed to be the only example of a monumental effigy, with the tall cylindrical flat-topped helmet over the hood of mail. . . . . Strutt (about 1796) represented this helmet with a half nasal, covering only part of the nose." It does not now exist. The shield is

earliest example of armorial bearings;

believed to be the earliest example of armorial bearings in England, and serves to identify the effigy; since the Chronicle of Walden Abbey says, that Magnaville augmented his family distinction by placing an escarbuncle on his shield, which in heraldry is represented by eight rays—four in the form of a common cross, and the other four making a cross saltire. It is represented on a diapered ground, with an additional charge, apparently a fess dancetté.

On the plinth was found a little light green, and traces of vermilion on the under surface of the surcoat. traces of colour.

The first effigy on our right, as we face the Court, is believed to be that of Gilbert Mareschal, Earl of Pembroke, who died A.D. 1241. "It is of Reigate stone, in high relief, and represents a young knight in ring mail, with the legs crossed. The head, which is covered with a coif of mail, seems fastened by a tie, as two ends appear, but no buckle. A strap or fillet runs round the face, with rings at intervals. The surcoat is long. . . . . The guige is enriched with small shields. The sword-belt is ornamented with bars only. The shield is long and plain; the sword-hilt is in the form of a scallop shell. Between the hauberk, and surcoat, is a plain thick under-garment, fastened with straps or clasps, which appear under the arms, probably some kind of haqueton. The feet are treading on a winged dragon, which is biting the spur strap of the left foot. . . . . There remained some traces of colour, which showed the face to have been delicately tinted; the surcoat, gilt; the scabbard, red; the spurs, gilt; the spur straps, red; the dragon in parts green, its jaws red; the band over the brow and the ground of the guige, blue; the lower part of the shield gilt, but without the appearance of any device on it." Gilbert Mareschal, costume; traces of colour.

The next effigy to it is supposed to represent William Mareschal, brother of Gilbert, who died in 1231. It is also of Reigate stone, and represents a youthful knight in ring mail, cross-legged, in high relief, and elaborately sculptured. William Mareschal,

The cushion is peculiar, as resting on an embattled tower, with sloping walls. The hauberk is rather short and a little opened at the lower edge. The surcoat is long and flowing; the various belts are plain; the shield is shorter than the others, curiously raised from the breast at the upper corner, by a squirrel, and charged with the armorial bearing of the Pembroke family, a lion rampant. Chaussons, or breeches of some stout material, cover the thighs and knees, and are secured below by a narrow strap and buckle. The spurs are nail-like and have three straps, like those of de Ros, the spurs of the other being fastened with a single strap. costume

traces of colour.

Traces of delicate colour remained on the face. The embattled tower had some red on it, the mouldings some light green. In longitudinal recesses on the sides of the cushion were found fragments of blue or violet coloured glass. The ring mail bore traces of gilding throughout, except those rings which passed over the narrow bands at the coif and wrists, which appeared to have been blue. The buckles, spurs, and squirrel had been gilt. Some traces of red were on the field of the shield, but none remained on the lion. The outer surface of the surcoat had been crimson lake, the under side light blue, there remained some red on the edges of the belts, and some orange on the plinth near the feet.

Effigy of a knight,

peculiar armour;

costume;

Beyond it is the effigy of a knight in Purbeck marble. The armour is remarkable as being cut regularly and lengthwise; it is doubtful whether this is a conventional method of representing ring mail, or mascle armour, the mascles being set together edgeways like the rings. "The head and neck are covered with a hood of corresponding mail, and instead of the 'Coif de Mail,' the top of the head is covered with a low convex cap or coif, apparently of plate, and banded." The hands are joined in prayer, the shield is long and somewhat rounded at the foot. The surcoat and hauberk are of nearly the same length, and the feet rest on two grotesque heads, with woolly hair and thick lips.

traces of colour;

On the surcoat were found traces of light green, and a spot or two of gold; the head cushion was crimson lake, perhaps chequered; the waist-belt red; spurs gilt; spur-straps red; the hair of the grotesque heads brown, and their lips red.

name unknown.

This statue is at present unappropriated.

Effigy of a knight,

costume;

Next to it is the effigy of a knight, in Purbeck marble, clad in ring mail; the eyes are closed, and the hands and legs crossed. The head-piece is of plate metal, leaving only the eyes and nose exposed. The head rests on an oblong flat cushion. The surcoat is without folds over the shoulders, and appears to be quilted or stuffed; it descends below the hauberk, and is open in front. The sword, as in the case of two others, is on the right side; and Mr. Stothard considers

this the sign of a very early date, but probably without sufficient reason. The ring mail throughout is in large coils, and deeply cut. On the surcoat was found much gilding, and small traces of red on the edges and under surface; the head cushion was crimson lake; the spurs gilt; and the spur-straps red.

traces of colour;

This effigy is also unappropriated.

name unknown.

The dress of the Templars, as ordained by Pope Honorius, A.D. 1128, besides the ordinary armour in use at that period, consisted of a white linen coif with a close-fitting red hood, and a long white mantle, to distinguish them from the Hospitallers, who wore black ones. On the left side of this mantle Pope Eugenius III., A.D. 1146, appointed a red cross to be borne: this red cross was also worked on the banner, which was half black and half white, and was called "Beauseant," said to be symbolic of peace to their friends, and death to their enemies.

Dress of the Templars,

their banner

Of the eight effigies, six are cross-legged, but this does not necessarily prove them to have been even crusaders.

This celebrated order of knights was instituted under the patronage of Pope Honorius, about the year 1118. The original founders were Hugh de Paganis and Geoffrey de St. Audomare, or Omer, with seven other knights, and they were called "Pauperes Commilitones" of the Holy Sepulchre, professing to have no other means of existence than alms. They became finally notorious for their enormous wealth, their power, their pride, and their more than doubtful morality. In 1307, the order was abolished in France by Philip-le-Bel, and in 1312, Pope Clement issued a decree commanding its entire abolition. This suppression was accompanied with much cruelty and persecution, perhaps not altogether undeserved, and the great wealth of the society was confiscated, its property being appropriated partly by the various governments, and partly by the rival society of Hospitallers, who derived increased power by the fall of the Templars.

Institution of the Order

original founders;

their poverty;

subsequent wealth;

abolition of the Order;

increased power of the Hospitallers.

ELEVATION OF THE FACADE OF THE BYZANTINE COURT.

THE BYZANTINE COURT.

The arcade which forms the façade of the Byzantine Court, is taken from the cloisters of St. Mary in Capitolo, an ancient church at Cologne, the date of the construction of which is ascribed to the eighth century, the cloisters not being completed, however, until the close of the tenth. The bases are of a pure Attic character, and the shafts of the columns, though short in themselves, harmonise in their massive forms with the large superimposed capitals and brackets, which are truly admirable for the boldness of their sculpture, and the artistic disposition of their outlines.

S. M. in Capitolo Cologne, date of construction, date of Cloisters;

description of the part reproduced;

On the first capital, to the left of the spectator, we remark that treatment of foliage peculiar to the Byzantine style, with sharply edged stems, producing in some parts the effect of incised triangles.

The next capital to it is distinguished by double-headed dracontine animals forming its angles, by foliage cut in very full relief, springing from a finely curved stem—very different to the mere indication of a stem which marks the first capital—and by a broad-beaded necking.

The third capital presents a graceful arrangement of an Egyptian character, the leaf being that of an aquatic plant.

The fourth resembles the second in the character of its ornament; but the angles are marked by knobs of foliage which give it a very different outline to that of its companion. Its necking is formed by a cable moulding.

These four varieties are repeated in the other capitals of the arcade; and the large imposts or brackets which surmount them, are ornamented chiefly with flat interlaced work, of a Lombard character.

In the churches of the early Romanesque period, these imposts, above columns, are a characteristic feature; originally, however, they had a convex, and not a

successive changes of imposts over columns.

concave outline, taking a cushion form. As the style advanced, they were gradually diminished and altered,

A Capital, from the Cloisters of S. M., in Capitolo, Cologne.

so as to become little more than a flat slab with the lower edge bevelled, or cut in a slanting direction, exhibiting a more or less palpable recollection of the classic entablature, as they were more or less immediately derived from antique models. The great variety of these capitals, and their boldly worked sculpture, afford a good idea of the capabilities of the style, and the excellence of its artist-workmen.

History of S. M. in Capitolo.

The Church of S. M. in Capitolo, was built as its name denotes, on the site of the ancient Roman Capitol at Cologne, a city which was the seat of the Franco-Roman power, and which was remarkable as the spot, in the whole Cisalpiné district, in which the Latin influence and traditions were longest retained. The wife of Pepin l'Heristal founded the present church, and for that purpose destroyed the remains of the Roman Capitol.

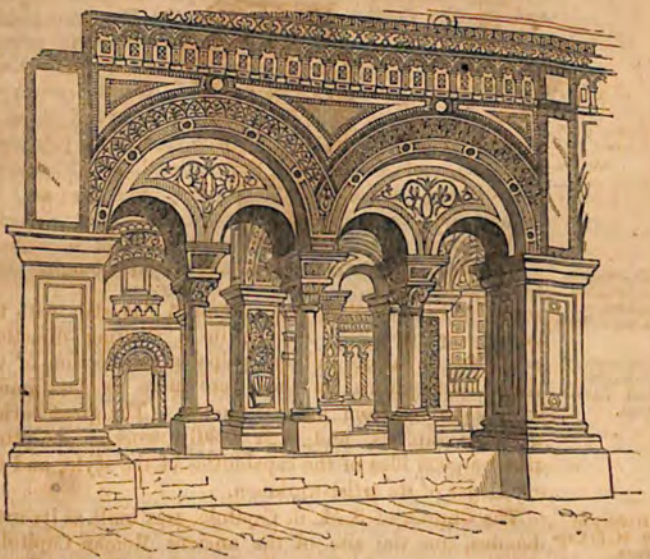
The cloister was built in the tenth century, as notified in the will of Archbishop Bruno (who died in the year 965), in which he apportions a sum of money for its completion.

Interesting as the model of many Rhenane churches.

The church itself is one of the most interesting in Europe, and was the model on which most of the churches in the Rhenane provinces were built. It presents in its plan and ornament a combination of the Roman basilica and the Byzantine church.

The walls above the piers of the present reproduction of its leading features, are ornamented with various

portraits, &c., of the Byzantine period, selected as authentic illustrations of the art and gorgeous costume incidental to the style. Byzantine Portraits.



View through the Cloister from the Nave.

The first one, at the left angle, towards the nave, is that of Charles the Bald, King of France, by whom more was done to encourage Byzantine art in France, than by any other sovereign: his portrait has been obtained from the frontispiece of a Bible, preserved in the Royal Library at Paris, and known as the Bible of "Charles le Chauve." Charles the Bald.

Charles, on the death of his father, Louis le Débonnaire, in the year 840, after much intrigue and a short war with his brothers, Lothaire, Louis, and Pepin, succeeded to the government of Neustria, or the north-western portion of France, with Paris for its capital, and to that of Languedoc and the marches of Spain. His life.

His reign is chiefly notable for the numerous and destructive descents made by the Normans on the coasts of France. In 869, his consort, Hermentrude, dying, he was remarried to Richilde, sister of Count Boson; and on the death of his brother, the Emperor Louis, in the year 875, he laid claim to the imperial crown, went to Rome, and was crowned there by the Pope on Christmas-day in the same year. On his return to France he stopped at Pavia, and was crowned King of Lombardy, with the celebrated iron crown now preserved at Monza, and last used for the coronation of Napoleon. This dignity, which was little more than nominal, he enjoyed but two years, his death occurring at Vercelli, in Piedmont, in the year 877, at the age of fifty-five.

his daughter Judith, the mother of King Alfred.

Ethelwulf, the father of our Alfred the Great, married Judith, the daughter of Charles the Bald.

Portraits of Justinian and Theodora.

On the left of the entrance, from the nave, is a portrait of the great Emperor of the East, Justinian, under whom Byzantine art reached its highest and most gorgeous development. This, and its pendant, Theodora his empress, are from the large mosaics at the Church of San Vitale, at Ravenna in Italy, executed during their lifetime.

The Justinian Code, or Pandects, evince the merits of Justinian as a legislator. He was a great builder, and twenty-five churches, in Constantinople alone, owned him as their founder, the most magnificent being the celebrated Church of St. Sophia. Bridges, fortifications, hospitals and palaces, bore witness to his wise generosity, and somewhat justify his title of "reparator orbis." His attention was extended to all subjects; and he laid claim to consideration as a poet, philosopher, theologian, architect and warrior. Procopius, secretary to Belisarius, is the great historian of his reign, and recorder of his architectural exploits.

Date of the original mosaic portraits at Ravenna,

The church from which these mosaics are taken was built by Justinian's treasurer, between the years 526 and 539, to which period, or somewhat later, they may be ascribed. They represent the emperor and empress, with numerous attendants, proceeding to the dedication of the church, and bearing oblations. Justinian has on his head, the oriental jewelled diadem, and wears the

costumes.

purple Dalmatica, adopted by the Byzantine emperors. Theodora is distinguished by the imperial diadem, and a purple mantle, with a broad embroidered border.

Portrait of Nicephorus Botoniates,

The last figure on the right, representing the Emperor Nicephorus Botoniates III., is taken from a Greek MS. of the eleventh century, preserved in the National Library at Paris, and has been selected as affording an authentic illustration of the richest Byzantine costume.

his usurpation of the empire;

Botoniates and Bryennius were two generals of the Emperor Michael Ducas, who commanded the eastern and western divisions of the army. They both revolted in the year 1078, one at Adrianople, and the other at Nice. Bryennius was at first successful, and made himself master of Constantinople, but the populace shortly declared for Botoniates, who, backed by an army, composed principally of Turks, forced Michael to resign, and was immediately proclaimed emperor. In a very short time, however, the army, led by the Comneni, who acted as his generals, revolted again and in 1081 Botoniates was forced to resign, and sought refuge in a monastery. He was succeeded by the celebrated Alexis Comnenus.

succeeded by Alexis Comnenus.

Allegorical figure of Night,

The figures on the return side of the Court, proceeding to the gallery, are, first, an allegorical figure of Night (inspiring Ezekiel), from a Greek Psalter of the tenth century, preserved in the National Library at Paris—one of the finest and most poetical examples of Byzantine art extant, clearly showing the extent to which the antique types were occasionally retained by the Greek artists.

a fine example of art in the tenth century.

The Virgin and Child.

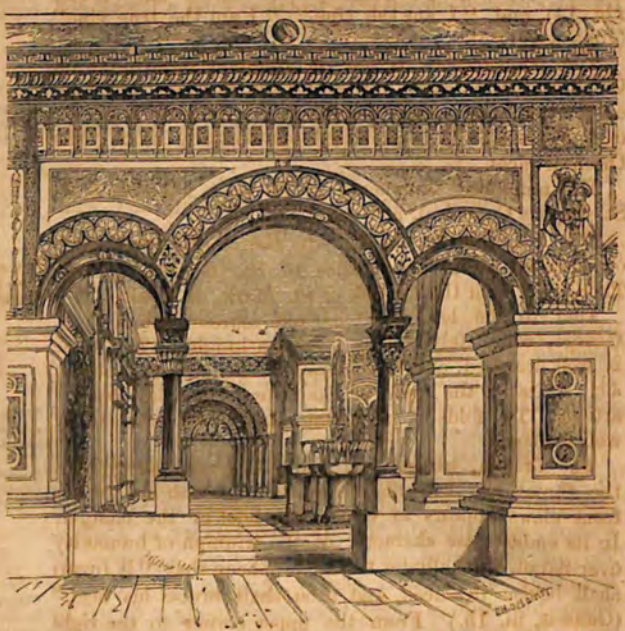
In the centre, a Virgin and Child, from an ancient painting, formerly in the possession of M. Saintange, at Paris, exhibiting those characteristics upon which, through Cimabue and Giotto, all modern painting has been based.

An allegorical figure of Day, twelfth century.

A female figure, representing Day, slightly altered from a mosaic on the façade of the Church St^a. Maria in Trastevere, at Rome, of the middle of the twelfth century, when the Italians commenced their celebrated revival of the old Greek art of mosaic, completes the series.

An excellent point of view, of which the adjoining

sketch may serve to give an idea, is obtained by taking the arcade between these two figures, as the foreground plane, and looking past it into the interior of the court.



View through the principal entrance to Byzantine Court, North Transept side.

Returning to the centre of the nave front of the Court we enter

THE CLOISTERS,

Ornamental sculpture in the arcade,

and proceed to examine the pieces of ornamental sculpture on the piers, which are examples of a style of ornament peculiar to Constantinople and Venice.

on the piers,

The angle piers are covered with a roughly-worked, but well-defined piece of vine-foliage, springing from a vase, finishing at the top with a pomegranate, from St. Mark's at Venice. The vase of water and the vine were

from St. Mark, Venice.

common symbols in the early Church, of the Holy Ghost and the Saviour, being in allusion to the passages, "The water which I shall give him shall be in him a well of water, springing up into eternal life" (John xiv. 14), and "I am the vine," "I am the true vine" (John xv. 1, 5).

The pomegranate is not of common occurrence on Christian monuments, but among the heathen it was an emblem of Venus, and its application was known to the early Fathers. It is also used symbolically among the Oriental races.

The remaining ornaments on the piers are also from St. Mark's Cathedral, at Venice.

The last piers to the right in the cloister arcade, are ornamented with the statues of St. George and St. Theodore, from the Church of St. Mark, at Venice. St George from St. Mark's, Venice.

That to the left is a spirited representation of St. George, completely clad as a Roman knight. The horse is well designed, and the detail of the armour, saddle, &c., quite in the style of the later "quattro cento" artists. The folds of his flying mantle are particularly well managed.

The dragon, winged and scaly, is transfixed through the throat by the knight's spear, but with one of his front claws appears to wound the hoof of the charger. In its emblematic character of the triumph of humanity over Satan, this alludes to the prophecy that "it (man) shall bruise thy head, and thou shalt bruise his heel." (Genesis, iii. 15.) From the upper corner to the right issues the hand of the Deity, with two fingers extended in the act of benediction. The sun, moon, and stars symbolise His creative power.

On the right-hand pier is represented St. Theodore, mounted on a charger, and transfixing the dragon with his lance. A nimbus surrounds his head, and his spear is directed by an angel. He is clad in a similar costume to that of St. George, and bears a shield, charged with a budding triumphal cross, or *cross fleuri*, supported by the symbols of the four evangelists. St. Theodore from St. Mark's;

St. Theodore Tyro was a young Syrian soldier, who suffered martyrdom during the persecution of Maximin (A.D. 235), and was in much favour with the eastern, or his martyrdom.

Byzantine Church. A chapel was built to his honour, at Venice, by Narses, the victorious general of Justinian, A.D. 553, and St. Theodore continued to be the patron saint of Venice until the year 828, when, on the translation of St. Mark's body from Alexandria to Venice, he was deposed for the honour of St. Mark's protection. The statue of St. Theodore standing on a crocodile, or dracontine animal, surmounts one of the two columns of the Piazetta of St. Mark, and is familiar to all who have visited that city.

German Romanesque columns from Gelnhausen.

The rich and massive columns of the internal façade of the arcade, are from Gelnhausen, in Suabia, and are fine examples of the florid German Romanesque style. We would particularly draw attention to the deep and boldly cut ornament of the shafts, with their symbolic and grotesque sculpture, and the close resemblance exhibited in the capitals to Saracenic work.

Traces of Saracenic influence.

Effigy of Richard I. from Rouen,

The first recumbent effigy, on entering the arcade from the nave, and proceeding to the left hand, is that of Richard Cœur de Lion, from Rouen Cathedral.

It was well known that up to the year 1734, the effigy of Richard, marking the spot where his heart was deposited, existed at Rouen Cathedral; but during some repairs and alterations which occurred in that year, it mysteriously disappeared. Satisfied that it was still there somewhere, M. Deville, the distinguished Norman antiquary, caused a close search to be made in the year 1838; and excavations being carried on under his directions, near the spot where the heart had been deposited, this statue was found embedded in a hard and compact mass of mortar. All the cavities of the drapery were filled in with cement, poured over it to form a solid substratum for the new pavement of the choir. In a cavity of the wall, formed on purpose to receive it, was found the casket, consisting of three leaden boxes, on the innermost of which was the inscription, "Hic jacet Cor Ricardi Regis Anglorum."*

its discovery in 1838;

traces of colour found on it;

The colour, so far as could be ascertained by remaining fragments, may be thus described: the hair of a sandy

* "Here lies the heart of Richard, King of the English." For full particulars of this discovery see an elaborate paper, by Mr. Albert Way, in the "Archaeologia."

red; the crown gilt and inlaid with jewels; the upper mantle fastened over the breast and thrown over the left arm, blue; the under tunic, reaching to the ankles, of a rich red; probably, as well as the mantle, diapered in patterns intended to represent the rich Samite, or other elaborate tissues then in vogue; the girdle at the waist, blue tissue with alternate bars and quatrefoils of gold, and furnished with a richly chased buckle and pendant; there are no jewelled gloves (the insignia of royal rank) on the hands; and in place of buskins, the feet are covered with shoes of some embroidered material, cut low on the foot, and fastened by latchets. *

description of the effigy

The head rests on a cushion of a bright red colour, with a gold diaper pattern; and the feet on a lion, crouching on what seems to be round pebbles, or a rock, in a cavity of which is seen the head of a hare or rabbit, and above which is a dog warily watching it. At one side is represented a large lizard; and on the other, a bird, apparently a partridge or quail. Of these sculptures no satisfactory explanation can be given. There can be little doubt, that it is the statue of Richard;—agreeing, as it does remarkably, with the engraving made of it prior to 1734, and published in the second volume of Montfaucon's "Monarchie Françoise," (pl. xv). Mr. Albert Way, who has carefully investigated the evidence relative to this effigy, is of opinion that it was executed during the early part of the thirteenth century; and probably under the episcopate of Archbishop Gautier, by whom the cathedral was restored, after the great conflagration in the year 1200.

its authenticity;

not a portrait;

The present statue is not supposed to be a faithful portrait, since it does not agree with the effigy at Fontevrault, nor answer to the descriptions which have been left to us of Richard.

description of an altar frontal, placed beneath the effigy;

Beneath is placed an altar frontal, from the collection of the late Mr. Cottingham.

In the centre is represented Jesus seated on a double rainbow, without the usual nimbus, and enclosed in an aureole, or vesica piscis, the spandrels of which are filled in with the emblems of the four evangelists*—

* These emblems were also occasionally used to typify the four Doctors of the Church.

the eagle of St. John, the angel of St. Matthew, the lion of St. Mark, and the ox of St. Luke.

Six figures, probably the Apostles, are ranged in niches on each side; amongst whom, although much worn by time, we recognise the statue of St. Peter with a key; St. John with his chalice; St. Andrew with the peculiar cross called after his name; St. Matthias with his hatchet; one apparently with a club; St. Jude. Four more carry a sword and book each. Two have books clasped to their breasts; and the remaining one wears the pilgrim's cap and scallop-shell, which distinguish St. James the Greater, (Sant 'Iago, of Compostella).

the long continuance of a similar design;

its date.

This arrangement for altar frontals was common during the Romanesque period throughout Europe, and was handed down with little alteration to the Renaissance period. The date of the present one would seem to be of the twelfth century.

An account of altar frontals,

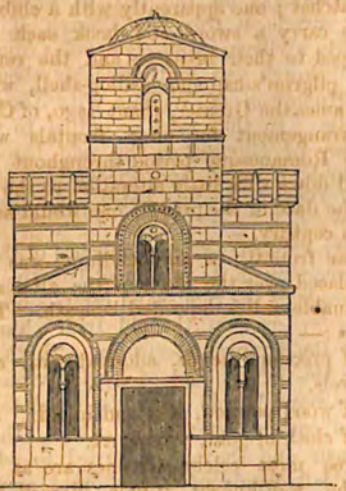
The altar frontal, or antependium, was originally a hanging, placed over the front of the altar as a protection to valuable relics deposited beneath. They were of three kinds:—

1. Of precious metals, adorned with enamels and jewels.
2. Of wood painted, gilt, and inlaid.
3. Of cloth of gold, velvet, &c.

the most celebrated examples;

their disuse.

The three most celebrated ones are at St Mark's, Venice, the well-known "Pala d'oro;" that of St. Ambrose, at Milan; and one till lately in the Cathedral of Basle, in Switzerland, and now in the Hôtel Cluny, at Paris, all three being in gold, and remarkable works of the Byzantine period. In the Protestant Church, the object for which they were applied ceasing to exist, they fell into disuse.



Example of Byzantine Architecture from the Church of the Taxiarch, Athens.

THE INTERIOR OF THE COURT.

The small arcade over the cloister-arches, as we advance into the Court, is composed of capitals taken from various churches in the Rhine provinces. They are mostly cubical in form. The first on the left presents Roman reminiscences, having the ram's head at each angle, the horns, from which depends some drapery, giving a hint of the Ionic order. The fifth is remarkable for its corbelled abacus. The eighth resembles closely the angle capital of Kilpeck door

The small arcade over the arches near the Kilpeck door.

beneath. The eleventh, with serpents devouring men's heads, typifies the destruction of man by his evil passions. The thirteenth symbolises the Holy Spirit, and the last is a type of a very ornamental class of capitals common in the florid German Romanesque churches, at the commencement of the thirteenth century.

The Kilpeck doorway,

The first doorway on the left, as we advance from the cloister arcade, is from the Church of Kilpeck, in Herefordshire, a village about eight miles from Hereford. The present church was built probably about the year

its date.

1134, by Hugh son of William Fitz Norman, lord of Kilpeck castle. In that year, according to the register of the Abbey of Gloucester, the said baron gave St. David's Church, Kilpeck, and the Chapel of St. Mary de Castello "to God, St. Peter, and the monks of Gloucester."

We observe here the evident influence of the old Celtic school of ornament, in its prominent lacertine forms; and

Influence of the old Celtic school of ornament,

the angle heads of the right-hand capitals bear a striking resemblance to some in the old Irish churches. The costume of the figures, interwoven with the foliage of the shaft on the left, is that of Anglo-Saxons or Danes, their long hair and beards being also characteristic of the islanders, in contradistinction to whom, the Normans cut their hair and shaved, or tried to shave, their faces. The left hands of these figures are made much larger than their right, a common custom in the rough sculptures of the same style. Mr. G. R. Lewis has written a minute and highly ingenious description of this little church (Pickering, London, 1842), in which he discovers throughout a deep symbolic meaning, and from this work we give the following extracts :—

its symbolism described by Mr. G. R. Lewis.

"The beautiful and highly intelligent design of the 'door and the way,' contains the leading features of the Old and New Testament most skilfully arranged. The open part or entrance is the long upright beam or body. The space above, which contains the tree, is the short beam or head; and the two horizontal portions, one on each side, and which are filled with crosses, are the arms. Viewing these parts when taken together, we have the Cross. . . . . On farther contemplation of this religious work we find that the Alpha and

Omega is contained therein, and that the trees of life and knowledge, of good and evil, are there designed most appropriately. The tree of life is placed in the head of the cross over the entrance, and the tree of knowledge on the columns on each side of the piers. The tree of life is divided into three principal parts symbolical of the Trinity, the centre or head, and two arms, preserving the cross form in the design. The head is divided in the same manner, into three parts, a head and two branches: the branches are represented as the fruit arising out of the head, producing again the cross form. The two branches of the first division are divided into eight parts, seven of which represent foliage, in allusion to the beginning (Gen. ch. 1), of the number seven, and the one fruit." "In this arrangement of the tree of life, the designer makes it to contain in the head, the Trinity, and in the two branches, the natural and spiritual world—the Alpha and Omega. The stem of the tree is made to proceed from a foundation of light, which the angular forms at the base of the tree are designed to convey." We have not space to follow Mr. Lewis farther and deeper into the recondite symbolism here expounded, and can only add that he regards the two figures at the side, which he describes "as men in armour"—the one with the mace, to designate the Church, and the lower one with the sword, to signify the State, the cord above, to show that they are tied together. We may here observe that the question has been raised, whether these roughly carved figures are in armour at all, and in the opinion of the learned antiquary Mr. Rokewode, they represent "Welsh knights," though why *Welsh* knights, or knights at all, we cannot exactly see; and as figures very similarly attired, occur frequently on the monuments of this court, we may observe that the rayed linen vest, puckered in a ring-like manner, the girdle at the waist with pendent ends, the trowsers, the conical-headed cap, the double axe or mace, the long and large sword, the long hair and bearded chins, are all characteristic fashions of the Anglo-Saxons and Anglo-Danes—fashions which the arrival of the Normans by no means suppressed, and which, in the parts least affected

Opinion of Mr. Rokewode on the carved figures,

their costume indicative of Anglo-Saxons.

by their influence, were retained by a people hostile to their rule. When thus introduced in architectural ornaments, we are inclined to perceive therein the hand of a native artist, our opinion being strongly confirmed

Sculptured figures from the Kilpeck doorway.

by the rudeness of their execution. It may not be altogether fanciful to suppose, that the frequent imprisonment of such figures in boughs and foliage, and the general expression of stern grief depicted on their faces, may tacitly express their sense of thraldom under the Norman sway, and the constant refuge they were forced to take in the wilds of the pathless forests, which then covered the land. Among the most interesting features of Kilpeck Church must be included the circumstance of its having been originally decorated, both externally and internally, with colour and gilding. Unfortunately these relics of a system of polychromy, once (if we are to believe the Saxon poets and chroniclers) in common use, but of which now very few vestiges remain, have entirely disappeared; and if Mr. Lewis had not fortunately made a series of very careful studies, previous to their obliteration, we should have entirely lost the important corroboration they afford

Of the Anglo-Saxons under the Norman sway.

The colouring of Kilpeck Church.

to those conclusions, respecting the use of colour in such early monuments, which have been founded on an examination of the Anglo-Saxon manuscripts, in which architectural features are almost universally expressed in various tints. Mr. Lewis, with great kindness, allowed his studies to be made use of, and upon them, not only has the polychromy of this doorway been restored, but on a comparison of them with the system of colouring, of which actual remains abound in France and Italy, the whole colouring of the remaining doorways in this Court has been based.

founded on authentic remains.

The arched corbel table over the doorway, is from

A corbel table from Romsey Abbey

Grotesque figures from the Corbel table, Romsey Abbey

Romsey Abbey. This is an example of the later Norman style, in its transition to the pointed style, having interspaces of a trefoil pointed form. The grotesque figures from which they spring, are characteristic examples of *that* sculpture, whether Lombard, Rhenish, or Norman, in which, with figures more or less symbolic of divine matters, are mixed up the fancies, and often the coarse jokes, of the rude artist, of which the accompanying wood-cut serves as an illustration. The belief in the existence of men whose faces were placed on their breasts, was common down to a much later period, and is mentioned by Shakspeare as "men whose heads do grow beneath their shoulders."

characteristic sculpture.

A notice of Romsey Abbey.

Romsey Abbey was founded during the Saxon rule; the greater part of the present church was built at the commencement of the twelfth century, and the west end in the reign of Henry III., *circa* 1220; to this date the corbel table appears to belong, as well as various fragments of architectural ornament placed at the rear of the court.

Probable date of corbel table.

Interesting early sculpture from Chichester.

The piece of sculpture above this, is one of the most interesting pieces of early date in England; it was discovered of late years, in Chichester Cathedral, where it is now preserved. The subject is the raising of Lazarus, but unfortunately the various stones forming the bas-relief, have been displaced in the process of translation, either anciently, or recently, and all the parts of the group do not satisfactorily correspond with one another. The large figure, whose head is encircled with a cruciform nimbus, represents Christ, with two fingers raised in benediction above the half-clothed figure of Lazarus. An antique spirit is evinced in the disposition of the folds of the drapery, and is strikingly manifest in the two uppermost heads on the left side, which seem to be close copies of antique Roman masks. The eyes appear to have been drilled to receive jewels or enamel, a very usual custom in the Byzantine school; and we would draw attention to the marked difference between the large open eyes of the Kilpeck and Shobden statues, and those of the above figures. Indeed, the whole style is different, and evinces an artist acquainted with antique sculpture, and influenced by the spirit of Byzantine art.

An influence from antique models, and from Byzantine.

A branch of the celebrated Abbey of Cluny founded in 1078 at Lewes.

It is not uninteresting to remark, that in the year 1078, a priory was founded at Lewes, in Sussex (not far from Chichester), by the first Earl of Warren, who, having visited the celebrated Abbey of Cluny, in Burgundy, induced the abbot, after much solicitation, to send over four of his monks to that priory, which he bound himself to endow especially for their advantage, and which remained a dependency of the Abbot of Cluny, up to the year 1373. The result of this connection could hardly have been without its influence, and it is not improbable that these monks may have brought these bas-reliefs with them, if they did not them-

Possible influence from abroad.

selves execute them. Possibly, however, they may have been brought from the ancient church, on the translation of the see from Selsey, to Chichester, and may date from a much earlier period.

The large doorway which comes next, is from the Cathedral of Mayence on the Rhine. It exhibits, says Professor Müller, the imposing and graceful Romanesque style of the twelfth century, as practised in the Rhine districts. Roman models are pretty closely followed in the mouldings; the bases are of the kind called "Attic;" the capitals are bell-formed, and tastefully sculptured. The lions which guard the entrance, are in this case placed *over* the columns. Their more usual position is as a plinth to the column, and in some cases they are found both beneath and above; their precise symbolism is still unexplained, and they are peculiar to the Romanesque style. The doorway from Mayence Cathedral,

The head in the centre of the upper arch moulding, is probably intended to represent God the Father. Beneath it is seen the Holy Spirit, or dove, descending on Christ, who sits enthroned in an aureole, with the Spirit of Evil under his feet. His head is encircled with a cruciform nimbus; one hand is raised in benediction, the other holds the Scriptures. His costume is purely Greek, and the whole design bears a close resemblance to the Greek illuminated portraits of the eleventh century. This doorway was erected in the reign of Lotharius of Saxony (1125), by Willigis, Archbishop of Mainz. meaning of the sculpture; date of its construction

The bronze doors which it encloses are from the Cathedral of Augsburg, Southern Germany, the work of local artists, in the latter half of the eleventh century, and ascribed by different antiquaries to the years 1048, 1070, and 1088; the second date is that given by Dr. Kügler, and is most probably the correct one. Bronze doors from Augsburg, probable date;

This interesting monument of metallic art would appear, both from the repetitions of one subject, and the character of the sculpture, to have been cast in a mould, and not beaten out, as some have supposed. From technical peculiarities in the metal working, there is reason to believe that most, if not all, similar remains in Germany, were cast in open sand-moulds. cast and not wrought;

description of the panels.

The subjects in the panels occur without regard to chronological order, and in some cases are difficult of explanation.

The figure in the lowest small panel, to the left, represents the creation of Adam. The next above it, the creation of Eve out of Adam's side. In both cases the head of the Deity is encircled with a plain nimbus.

To the right of this is shown the tree of knowledge of good and evil, with the serpent. To the left, Eve in the act of eating the forbidden fruit; and in the panel beneath she appears to upbraid the serpent.

The remaining panels of the three lower compartments, probably represent Adam sowing seed in the earth, and Eve feeding fowls; in both cases they are clothed, and the intention is to express their condemnation to labour, after the Fall.

The history of Adam and Eve occurs frequently on entrance doors,

This application of the history of our first parents, as an ornament to the entrance doors, was continued down to a very late period, and occurs very frequently. The symbolism by which the door of entry to the Church was connected with the sacrament of baptism, having been originated in the early ages of the Church, it was natural that almost every external doorway should exhibit an allusion to that fall, by which original sin was brought into the world, and against the fatal results of which, the Church offered its infallible antidotes and correctives.

the reason.

Panels continued.

Taking the left-hand panels, and proceeding upwards, the first subject is Samson slaying the Philistines, with the jaw-bone of an ass.

The next is a Centaur, probably a mythological reminiscence of heathen times. The third panel contains Samson slaying the lion: "And he rent him as he would have rent a kid, and he had nothing in his hand." (Judges xiv. 6.)

The fourth subject is obscure.

The next small panel represents Moses, with his rod turned into a serpent: "And he cast it on the ground, and it became a serpent." (Exodus iv. 3.)

The one beneath appears to represent the production of Aaron's rod, which "brought forth buds, and bloomed blossoms and yielded almonds." (Numbers xvii. 8.)

The subject of the next is too obscure to be determined.

Beneath it is the miracle of Aaron's rod: "For they cast down every man his rod, and they became serpents; but Aaron's rod swallowed up their rods." (Exodus vii. 12.)

On the next panel, to the right, is seen a Jewish warrior crowned, probably meant for Joshua, who, with outstretched arm, commands the sun and moon to stand still. Above this is a lion, possibly allegorical of "the Lion of Judah." Next to this is what appears to be the story of Elijah fed by ravens: "And the ravens brought him bread and flesh in the morning." (1 Kings xvii. 6.)

The subject of the top panel is uncertain.

To the right, Elijah is repeated: beneath this a Jewish king. All the other panels are repetitions, with the exception of one, which represents a lion killing an animal, apparently hoofed, and probably an ox or a bull, having possibly an allegorical meaning.

Throughout these subjects, we remark that there is not one from the New Testament, the sacred scenes of which were more generally reserved for the embellishments of the interior of the church.

Subjects from the New Testament generally reserved for the interiors.

Large bronze doors of this description, were much in vogue during the Romanesque period. The principal seats of their manufacture appear to have been in southern Germany, Italy, and at Constantinople. The one just noticed is the work of a gold-smith at Augsburg; the doors of the cathedral at Novogorod, Russia, of the twelfth century, are also by German artists. Russia possesses other interesting examples, at Susdal, and Moscow, the work of Greek artists in the tenth century; and at Alexandrowa Slaboda, cast at Novogorod in the fourteenth century.

Principal bronze doors, their places of manufacture, &c.

Italy is peculiarly rich in monuments of this kind, the works of Greek and Pisan artists. The great originals were those of St. Paul "without the walls," at Rome, cast by Staurachus, a Greek founder at Constantinople, in the year 1070, in imitation, as it is said, of the entrance doors of Sta. Sophia in that city. Those of Venice, Verona, Pisa, Monreale, Ravello, and a crowd of small towns in the south, would form an interesting volume. In Germany, the old doors commanded by Charlemagne, at Aix-la-Chapelle, were the first known;

Italy peculiarly rich in works of the kind.

those of Petershausen, and of Bishop Willigis, at Mayence, of Hildesheim, Augsburg, and Gnesen, follow in succession. Cordova, in Spain, possesses some raised under the Moorish rule; but France and England, unfortunately, have no specimen of this early period to show.

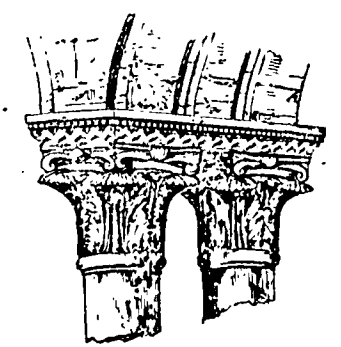
Difference between the work of Greek and European artists.

The difference between the Greek work, and that of European artists, consists, not only in the more perfect manner of execution, and the introduction of Greek letters in the inscriptions, but in the occasional use also of delicately inlaid threads of filagree gold or silver, known as damascene work.

The central arcade from the cloisters of St. John Lateran,

The central arcade is formed by a compartment of the cloisters of St. John Lateran, at Rome, executed in the first half of the thirteenth century, and affording a fine example of the later Romanesque style, in which a Renaissance character was being speedily developed, to be thrown back, however, through the introduction of Gothic architecture in Italy, for two centuries.

Considering the period at which it was built, the



Capitals from the Cloisters of St. John Lateran, Rome.

exhibits the influence of the antique;

purity of its detail is indeed remarkable. The plinth is regularly designed on an antique model; the bases of the columns are Attic, and the shafts, well proportioned and diminished, support beautifully formed capitals, which are evident imitations of the composite order, capped by an abacus ornamented with Roman detail. A well proportioned archivolt marks the curves of the arches,

the whole being surmounted by a massive, but complete entablature, with its architrave, frieze, and cornice.

Particular attention should be directed to the mosaic work of this arcade, which has been very carefully executed in real porphyry, serpentine, and glass mosaic, by the best workmen in Rome; so as to give a correct idea of the brilliant effect of the ancient "Opus Grecanicum." Its mosaic work;

The subjects between the arches are of a Lombard Romanesque character, and symbolise man assailed by the evil passions, in the shape of two monsters; the gentleness of the Christian nature, represented by two doves drinking out of one vase; and the subjection of the evil passions, typified by two monsters, bound together by the neck. and symbolic sculpture.

The upper cyma moulding of the cornice is boldly marked, and decorated with antique ornament, showing a Byzantine influence, divided at intervals by projecting heads, among which, those of the lions are completely in the antique style. Details of its cornice, &c.

The twisted columns are supported on the inner side (gallery) by lions, which are in keeping, as regards their excellence, with the rest of the sculpture.

The Church of St. John Lateran is one of the earliest basilicas of Rome, and was for a long period "omnium urbis et orbis ecclesiarum mater et caput,"* and in a great measure still retains a local precedence. Of the old church little remains, the body of the building, and its fine façade, being a work of the seventeenth century. A notice of the church of St. John Lateran,

The cloisters are large, and formed by a series of compartments of which the east centre is here reproduced. At the period of their erection, the artist family of the Cosmati flourished in Rome, and it is possible were employed in the decoration of these cloisters. Its cloisters.

The bronze doors to the right, are from the Cathedral of Hildesheim, northern Germany, and were made by order of Bernwardus, bishop of that city, in the year 1015. Although earlier in date than those of Augsburg, they are of very superior execution. The upper portions of the figures are completely relieved from the surface. The lions' heads which hold the handles are very nobly The bronze doors from Hildesheim.

* Translation: "Mother and head of all Churches, whether of the city or the world."

conceived; and the intention of the compositions is well expressed. Between the centre panels is the following inscription: "Anno Dominæ incarnationis MXV (A.D. 1015) Bernwardus, divæ memoriæ has valvas *fusiles* in faciem angelici templi ob monimentum sui fecit suspendi." * Bernwardus, who thus caused the gates to be raised in his memory, travelled much in Italy, and was a great encourager of the arts. The inscription itself appears to have been engraved after his death, judging by the character of its letters.

Inscription containing the date, &c.;

Eight panels on one side, illustrate passages from the Old Testament, and eight on the other, passages from the New Testament. The first on the top at the left is the creation of man.

Description of the panels of one side.

2. The presentation of Eve to Adam.

3. Adam and Eve eating the forbidden fruit: on the tree to the left, the Devil is represented in the form of a dragon.

4. God calls them; they hide their newly-discovered nakedness, and from between the feet of Eve crawls the wily serpent.

5. Adam and Eve driven out of Paradise by an angel winged and holding a sword.

6. Adam tills the ground with a sort of hoe: on his right, Eve beneath an awning spread from two trees, nurses a newly-born child; between them appears an angel of comfort, holding out the cross, as a sign of the manner in which their race should yet be saved.

7. The offering of Cain and Abel. The open hand of God, extended from a radiated glory, accepts the proffered lamb of Abel.

8. The death of Abel, who is struck to the earth by his brother's club. The dramatic style of illustration, so usual with the Renaissance artists, is seen at this early date, and Cain is shown in two attitudes, the first on the right, as about to strike, and again after the fatal blow has been given. The divine hand stretched forward from a cloud, has the two first fingers raised; an act which usually signifies benediction, but in this case no

Early example of the dramatic style of representation.

* Translation: "In the year of the Lord's incarnation 1015, Bernwardus, of holy memory, caused these *cast* doors to be raised in front of his holy temple as a monument (memorial)."

doubt only a conventional method of representing the presence of the Deity.

On the right valve, in ascending order, are a series of subjects, of very frequent occurrence throughout the middle ages, and known as "the joys and griefs of the Blessed Virgin," commencing with— Description of second row of panels.

1. The Annunciation. Mary holds a palm, or olive branch in one hand. The cross in the angel's hand, is typical either of the "mater dolorosa," or of the manner of Christ's death.

2. The Birth of Christ. The heads of an ox and of an ass, appear at each side of the crib. Mary lies on a couch, her head encircled with a nimbus, and appears to converse with Joseph, who is twice represented (as in the case of Cain); his head rests thoughtfully upon his hand.

3. The Offerings of the Three Kings.

In all these subjects, the Holy Family is shown as dwelling in a sumptuous house, and here Mary sits on a sort of throne, above which gleams the guiding star.

4. The Presentation of Christ at the Temple. Mary hands the Infant to Simeon the priest: all three have the nimbus; but not so Joseph, who holds in his hands an offering to the Temple.

A stride here is made in the history, and the 5th panel illustrates Christ brought to the judgment-seat, by two Roman soldiers. The crowned and sceptred judge is probably Herod, in whose ear the spirit of evil is seen to whisper.

6. Christ nailed to an unusually broad budding cross, or cross of glory. A Roman soldier pierces his side, and another offers him the saturated sponge. At each angle are seen St. John, and Mary, respectively, holding the Scriptures.

7. The Marys visit the grave, and find the angel, who announces the Saviour's resurrection.

The 8th and last subject shows Christ triumphant, holding in one hand the Cross of Victory—the "Touto Nika" of Constantine, and with the other pointing at a human figure (Sin), which lies in submission at his feet. The tower probably typifies the Church, and the birds the faithful.

The doorway in which it is placed.

The boldly worked mouldings and capitals, which ornament the doorway itself, afford a good idea of the German Romanesque style in the twelfth century, strongly marked by a Byzantine influence. We have already had occasion to remark the great variety observable in Romanesque capitals; those founded on a Roman type are well exemplified in the present capitals,

A Capital from the Convent of Murrhard, Germany.

whilst the adjoining woodcut serves to illustrate those which were founded, as to form, on a Byzantine type. The angles of the piers are ornamented with a wide splay, finishing at the top with heads, and beneath with foliage. Sharp angles thus treated are peculiar to the Romanesque style, and exist in great variety. The angle corbels of the lintel, represent symbolical figures of women, one crowned, and the other having a nimbus, seated respectively on a lion and a goat.

Venetian sculpture over it.

These, and the subjects in the head of the arch, are from Venice; two angels hold chalices at each side of a cross, which, though of the Latin form, is of Byzantine character. The foliage and birds are characteristic specimens of Venetian sculpture.

Arcade from

The arcade above the cloister of St. John Lateran, is

from Gelnhausen, in southern Germany, and although probably of as late a date as the commencement of the thirteenth century, is completely in the spirit of the early Lombard sculpture, carried out in all its wild grotesqueness, showing strange animals, pursuing and biting each other, intertwined with foliage. Gelnhausen over the cloister of St. John Lateran; its Lombardic sculpture.

The centre is formed by two winged monsters, with animals' heads and the tails of serpents, resting each a claw on a bearded human head.

In the four spandrels, two subjects are twice repeated. A pelican with wide-spread wings, guards her nest from a winged griffin on each side of her; symbolic of the Church of Christ, or the Saviour himself defending its children from the spirit of evil. Beneath this, the sculptor has engraved the word "Pelicanus." The "pelican in her piety" feeding her young, as tradition used to state, from the blood of her own breast, rendered that bird a favourite and generally understood symbol of Christ's sacrifice for his children. The Pelican a favourite Christian symbol.

The other subject consists of a man (beardless), who drags one of his feet from a lion's jaws, and seeks to draw his sword to defend himself. In this case we have the lion seeking whom he may devour, and the Christian warrior about to resist him.

At the right angle is an eagle, apparently with an animal in its claws, one of its wings being bitten by a small-winged monster.

The opposite angle is supported by a human figure. The foliage of some of the capitals is gracefully arranged; and in the last but one to the right, two women, with the bodies and legs of birds, but with serpents' tails, tear each other by the hair. In the Bestiaries, or natural histories of the middle ages, it is thus that Sirens are represented. Ornament of the capitals.

Beyond the Hildesheim gates, is one of the side doorways, from the now destroyed church of Shobden, in Herefordshire. The Shobden doors,

Shobden church was pulled down in the last century, but the three principal arches were preserved by Lord Bateman, and are now in his park at Shobden Court. All these doorways, as well as the Kilpeck one, have been admirably cast and restored by Mr. W. Jennings of Hereford. how preserved;

date, &c., of the original church;

The original church was built about the year 1141, by Oliver de Merlimond, steward of Hugh de Mortimer, the Earl of March, in a style very similar to that of Kilpeck, also on the Welch borders, and coeval with it.

peculiar use of zigzag ornament;

In the doorway the use of the zigzag ornament, as a support on each side, is very remarkable. Our attention is next drawn to the angle capitals, and side columns on the left hand, where we remark figures which bear a close

resemblance of carved figures to those at Kilpeck;

resemblance in general character to those on the Kilpeck door. On the capital they are represented with their faces resting on their hands, as in the Chichester relief above: this attitude appears to have been a conventional method of expressing grief, or thoughtfulness.

character of foliage and other ornament;

The foliage of the column is distinguished by the lacertine character of the Celtic school, whilst the trees on the capitals, would seem to represent palm-trees. A complex system of interlacing marks all the ornament, which, in the case of the bands studded with nail-heads, partakes more of the Norman style. The enormous twisted serpentine monsters, and the inner moulding of the arch, are thoroughly Celtic or Scandinavian; the former being a favourite subject in all northern ornament, and being applied whenever the Scandinavian mythology found favour.*

peculiarities of the bases of columns.

The centre moulding of the arch is remarkable for the ingenious arrangement of the griffin-like monsters alternately placed contrariwise. The bases of the columns resemble rather those of the early Irish churches, than the more regularly moulded examples of the Norman style.

We cannot pretend to give an explanation of the meaning of the sculptured figures. Mr. Lewis, whose work on Kilpeck Church we have before quoted, has written a treatise, ascribing a most minute symbolic meaning to these doors—a meaning at once interesting and poetical. From both these churches being on the Welch borders, and at one time included in the realm

Kilpeck and Shobden both on the Welsh borders.

* In his masterly "Harold," Sir Edward Bulwer Lytton has admirably described the interweaving of the Norse myths and Christian faith; a blending which the antiquary cannot fail to recognise in many of these early "sermons in stones," which it is his province to investigate.

of Wales, lying, as they do, to the west of Offa's Dyke, which marked the Welch territories, Mr. Rokewode has supposed them to represent Welsh knights. Their costume, as we have before observed, merely indicates their being Anglo-Saxons or Danes; and the expression of earnest grief depicted on their faces may typify their feelings, under the Norman thraldom; however that may be, the doorways, both of Kilpeck and Shobden, are amongst the most interesting monuments in England; affording, as they do, abundant proof that a style of architecture, differing in many essential points from that of the Norman Romanesque, existed contemporaneously with it in the more remote parts of England.

Anglo-Saxon costume.

A style of architecture in England contemporaneous with Norman, and different to it.

The corbel table, above this door, is from Romsey Abbey, and corresponds to the one already noticed.

Romsey Abbey corbel table.

Above this, again, is the other Chichester bas-relief. The ends of the drapery fall in folds, still more antique in character than in the corresponding panel; and the heads also bear the same impress.

Chichester bas-relief.

Christ, with a cruciform nimbus above his head, is followed by his apostles; whilst figures issue from a porch in the Romanesque style, and kneel at the Saviour's feet. The subject appears to be Christ's Arrival at the house of Lazarus. In the dresses of these figures a Byzantine character is strongly marked. The arrangement of the hair, with long and separate ringlets, at times tied in knots, is exceedingly curious. We have already had occasion to remark that the Normans shaved their heads and faces at a time when the Anglo-Danes and Saxons took a pride in their flowing locks; but shortly after their arrival in England long hair was common to each people. William of Malmsbury, writing in the reign of Rufus, reproves the extravagance of its length; and a monk called Serlo, preached so eloquently against long hair before Henry I., in Normandy (A.D. 1104), that he moved the court to tears; and taking advantage of the happy moment, "whipped a pair of scissors out of his sleeve, and cropped the whole congregation." (Planché, Hist. Brit. Cost.) An obstinate young reprobate, who would retain his hair, dreamed one night that he was strangled with his own ringlets, and on awaking in a fright cut them off; thus affording a salutary example,

Description of the subject.

Byzantine character in costume.

How the hair was worn by the Anglo-Saxons, and subsequently by the Normans.

which was widely followed. But alas, for human nature! Ordericus Vitalis, in the reign of Henry I., is found denouncing the length of men's *beards*, comparing them to filthy goats. It remained for a later period to bring the unholy fashion into universal disuse.

Another door from Shobden, enclosed by the triumphal arch from that church.

The next door, on the return side is also from Shobden, the interior being formed by the remaining side door, and the exterior by the chancel or triumphal arch of the same church.

General features.

In the smaller of the two, the zigzag moulding takes its normal position, the star ornament being ingeniously carried on to the inner roll. The general features are the same as in the one we have just described, the internal column presenting an extraordinary instance of complex interlacing. The interlaced work, so common on the Romanesque buildings, received its peculiar character doubtless from the early examples of the style executed in Lombardy from the eighth century onwards, of which we adjoin a characteristic illustration of the ninth or tenth century, from Milan. The head of the arch is filled in

Interlaced Work from St. Ambrogio, Milan.

with a circular, or what was meant for a circular aureole, within which is a very rough figure of Christ seated, beardless, long-haired, with a small plain nimbus encircling his head; four angels of vast muscular capabilities support the upper and under ring of the aureole.

Similar

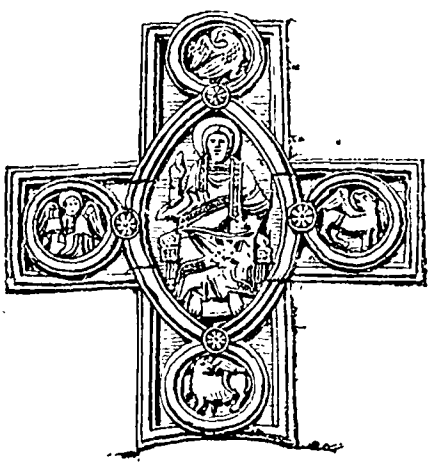
Very similar representations of the Saviour occur over

many Norman Church doors, as at Rochester, Malmsbury, Barfreston, &c. Sometimes Christ within an aureole, is represented surrounded by emblems of the four Evangelists, a curious example of which custom, inscribed within a cross, from a French Romanesque Church, is shown in the accompanying woodcut. They allude to the text, "I am the *way*, and the truth, and the life" (John xiv. 6), "I am the door, by me if any man enter in, he shall be saved" (John x. 9). The door itself was never of large dimensions, in conformity with the well-known declaration of "Strait is the gate, and narrow is the way which leadeth unto life" (Matt. vii. 14).

figures at Rochester, &c.

Allusion to texts.

Smallness of doorways founded on a text.



Representation of Christ surrounded by an Aureole.

As regards the representation of the Saviour in an aureole placed over the door, we may observe that such a custom was universal during the Romanesque period, and was adopted by all countries as a conventional type. In the earlier ages Christ was shown beardless, as the Good Shepherd. The aureole (vesica piscis) or glory which surrounds him, was either of an elliptical or circular form, and was adopted by the early Christians from the rays of light or glory, with which not only the Greeks and

The Saviour in an aureole common during the Romanesque period.

Form and origin of the aureole.

Romans honoured their gods, but which is found among all the Oriental nations, and which, up to a very late period (the seventeenth century), was asserted by some writers to be frequently visible round human beings, endowed with excessive animal heat, as may be gathered from its Latin name. Some antiquaries have connected this form with that of a fish, from the fact that it was probably used by the early Christians to express the Greek word ΙΧΘΥΣ, which means a fish, and the letters of which are the initial ones of the phrase, Ἰησοῦς Χριστος Θεου Υἱος Σωτηρ (Jesus Christ the Son of God the Saviour.)

its supposed relation to the word ΙΧΘΥΣ (a fish);

In the Christian Church, the aureole was reserved for the three persons of the Trinity and the Virgin. Sometimes, however, the soul of a martyr or saint is represented in an aureole, as at the church of Rocqueville, in Normandy, and at Moissac, as we shall presently see. In later times we find not unfrequently a quadrilobed aureole.

for whom reserved in the Church;

exceptional cases.

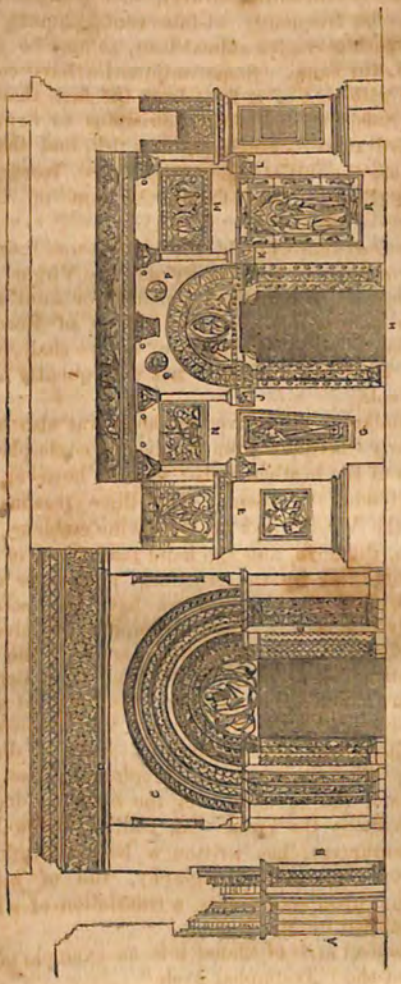
The nimbus or circle over the head was also borrowed by the early Christians from the disk or circle placed over the heads of the heathen gods; its use, however, became much extended by them. The three persons of the Trinity, the Virgin, and all the divine emblems, such as the sheep, the dove, and the hand issuing out of a cloud, are distinguished by the cruciform nimbus or circle inscribed with a cross, which we have had occasion so frequently to remark. The plain nimbus was given indiscriminately to all the saints and heroes of the Old and New Testaments, modern saints, and royal personages. The square nimbus seems to have been applied when the saint represented was still living. The absence of the nimbus does not always imply a want of dignity or sanctity. The Christ at St. Trophime, Arles, has no nimbus, and the Saviour, over the Shobden door, has a nimbus without the cross. M. Didron, the well-known French antiquary, has written a learned work on the subject of Christian Iconography, full of interesting information upon such points, a translation of which has been published by Mr. Bohn.

The nimbus its origin and application,

a detailed history of it in Didron's Iconography.

The chancel arch of Shobden is an example of what is also called the "Triumphal Arch."

In the early Church, the space surrounding the high altar was separated from the nave only by a "cancellum," Origin and description of a triumphal arch.



A. Bifkin Door.
B. Shobden Door.
C. Shobden Chancel Arch.
D. Ornaments from Moissac.
E. Shobden door.
F. St. Theodore, from Venice.
G. Bishop Roger.
H. Ely
O. Capitals from door, Moissac.
R. Baptism of Christ, from Venice.
I. J. K. L. M. N. O. P. Q. Ornaments from Venice.

ELEVATION OF THE BYZANTINE COURT, TOWARDS THE GREAT TRANSEPT.

or enclosure,—the origin of the "screen" of the middle ages, but as the service at the altar became of a more imposing character, and the relics of the saints a subject of greater veneration, particular honour was paid to that part of the building, near the altar, where their remains were laid, and the altar service was performed. In consequence, an arch, called "The Arch of Triumph," was thrown across the nave, so as distinctly to divide it from the part of the church in which the holy rites were gone through. This change occurred about the eighth century, and formed the nucleus in the Latin Church of a transept, a chancel, and a tower or lantern.

Triumphal arches

Triumphal arches do not appear to have been generally known in England till a later period than that just mentioned. In the Norman churches they form a remarkable feature, the west side especially being deeply recessed and highly ornamented, as seen at Tickencote, Rutlandshire, Barfreston, Kent, and in numerous other churches of the same class.

common in the Norman Churches.

Ornament from Moissac.

The nine circles over this door are from the Abbey of Moissac, in Languedoc, and exhibit a well arranged and characteristic example of foliage in the Byzantine style.

Effigy of Bishop Roger from Salisbury.

The monumental effigy beyond the Shobden door is that of Bishop Roger, from Salisbury Cathedral.

This celebrated bishop of Old Sarum died in the reign of Stephen, A.D. 1139. His monument is carved out of Purbeck marble. The effigy itself is in very low relief, the head only being brought into higher relief by means of the stone work being more deeply cut away from around it. The bishop is represented in full pontificals, much defaced, however, by time. The head rests beneath a trefoil-pointed niche, and at his feet a dragon, symbolical of Satan, gnaws and clutches himself in a furious rage. The foliage ornament round the figure is rather rough, but shows traces of the early Gothic period. The monument, indeed, may be considered as transitional in style, between the Norman and early Pointed, and is one of the most ancient in England. The head, though not modern, is probably of a later period than the rest of the monument.

Early stone coffins.

The earliest monumental tombs in this country had no effigy of the deceased, being generally stone coffins

with a coped top (en dos d'âne), the faces of the coping being often ornamented with foliage, crosses, &c., very interesting early examples of which, in lead, were discovered by Mr. Richardson in the Temple Church, London, and have been published by him. The earliest, or one of the earliest, instances of an effigy is to be seen on the tomb of a Norman abbot, in the cloisters at Westminster, the figure lying in a sort of recess, so that its highest parts are level with the surrounding border.* Perhaps next to that in point of antiquity may be ranked the present effigy, in which we remark more boldness in the relief. The effigy of Bishop Joceline, in the same cathedral, is quite detached from the surface (circa 1189), after which period complete effigies became common. We may remark here that the deceased is represented in most cases as he was buried. The ancient Romans burnt their dead, the modern Europeans placed them in full costume in their graves. The abbots of Evesham and the bishops of Hereford are proved to have been buried not only in full pontificals, but with their pastoral staffs, rings, &c. The abbots of St. Germain des Prés, at Paris, buried in the tenth and eleventh centuries, when exhumed, were found in their ecclesiastical costume, and the bodies of Edward the Confessor, King John, and Edward I., were found fully habited in their royal robes. Only armour seems to have escaped, its great value no doubt being the reason why we are not in possession of an invaluable subterranean armoury, such as not even the industry of a Meyrick could collect.

Lead-coffins in the Temple Church.

Stone effigies common after A.D. 1189.

Ecclesiastics and kings buried in official costume;

armour, however, not entombed.

The next doorway is that called the prior's entrance, at Ely Cathedral, of which no authentic information is to be found; but which, from the style of its architecture, appears to belong to the latter half of the twelfth century, at which period, between the years 1174 and 1189, under Bishop Ridal, much activity was shown in the prosecution of the building, or more probably it was built under the bishopric of Nigillus, his predecessor, who died in 1164, during whose prelacy the cloisters, to which this doorway formed one of the main entrances, were built.

The prior's doorway, Ely Cathedral,

probable date;

* Much the same method of sunk relief may be observed on the Egyptian columns, &c.

its general style.

It is a remarkably ornamental example of the florid Norman style, as modified by circumstances in England. The mouldings are simple, and the workmanship of a rough but spirited character. The external face of the left-hand pier is decorated with a number of consecutive circles, filled in with sculpture. In the sixth from the ground, we remark a mermaid playing on a harp, and among the others, a wild boar, a bull, a species of ibex, concluding at the top with a man drinking out of a horn, surmounted by a castellated building. The "Bestiaries," or illuminated natural histories of the early ages, seem to have furnished the greater number of the subjects.

Sculpture copied from the "Bestiaries."

Above, on each side, projects a lion's head, and the bases of the columns probably rested on lions' backs. The columns themselves are boldly covered with running foliage, interspersed with fabulous animals.

Resemblance of capitals to those at Shobden and Kilpeck.

The capitals are of a cushion form, and, like those of the Kilpeck and Shobden doors, have a cable necking; the ornaments of the arch, especially the flat outer surface with leaves cut in low relief, are of a completely Byzantine character. In the head of the arch is represented Christ within an elliptical aureole, his head encircled with a cruciform nimbus, one hand raised in benediction, the other holding a Bible surmounted by a cross. On each side of him are supporting angels, the whole of rough workmanship, founded on a Byzantine type.

Figure of Christ in the head of the arch.

Corbel heads of lintel.

The richly carved lintel is supported by two brackets with heads. That on the right represents a man's, bearded, and his hair confined by a band over the forehead, with braided ends depending over his back. That on the left, a woman with her hair arranged in rows of curls, the ears being left exposed. The style of face resembles those seen on the Shobden doors.

On the right-hand pier, commencing at the top, we notice human figures as predominant, and can distinguish some of the subjects; such as an animal clasping a man by the neck (second circle from the top); a player on the harp, a player on the pipe, and in the fifth circle from the ground a player on a viol, lower still a posture maker, and close to the ground two men in a boat.* We

Many sculptured subjects from nature.

* In Carter's Ancient Sculpture it is described as a man and

do not think a symbolic meaning is attached to any of these subjects of the side piers, as it is now generally allowed that the "Bestiaries," of which MM. Cahier and Martin give interesting examples in the "Mélanges Archæologiques," the Ysopets or Fabliaux, the illuminated calendars, and such "Folklore," as was then known, were reproduced and illustrated by the sculptor. Thus a basilisk is represented, and the better to express his meaning, the workman carves "Bas licus" over it. In the cloister of St. Aubin, at Angers, is a mermaid with a fish in one hand, and a knife or mirror in the other. Over the door of St. Ursin at Bourges, are various fables sculptured, such as the fox and the crane, &c. At Stratford-on-Avon is carved the receipt for catching a unicorn, which was to place a virgin in his way, and although the fiercest of brutes, he would then come and quietly lay his head on her lap, "when you might slay him." These instances are but a few out of numbers. The calendars were a subject of very frequent inspiration, and the great painted window of Notre Dame at Paris, is bordered with such common-place emblems of the months, as February, warming his feet at a fire; June mowing; and October brewing his beer. The "Romans des gestes," were also favourite subjects, and the capitals of many a church illustrate popular romances; the Lay of Aristotle, being of frequent occurrence. Symbolism there was, no doubt; but over and above that, we can fancy these working artists at the social fire, listening with pleasure to the strange stories and traditions of an age superstitious and timid in its ignorance, or see their eyes brighten over some new artistic treasure obtained by the neighbouring monastery, and then next day see them working away to give a form to what occupied their minds; and although illustrated books were not quite so common as they are now, we are convinced that in a good collection of mediæval sculpture, we should have the very best possible illustrations not only of the literature and the traditions, but also of the every-day labours and amusements of the

Influence the "Bestiaries and Fabliaux."

Examples at Angers,

Bourges,

Stratford-on-Avon,

and at Notre Dame, Paris.

The Romans de gestes.

Symbolism,

other sources of invention.

Mediæval sculpture illustrative of its period

a woman in one boat pulling contrary ways; a satire on matrimony.

middle ages. No one who has taken the trouble to examine the misereres and corbel tables of our cathedrals, and the subjects of such capitals as the vine stealing, or monkey and cobbler ones at Wells, can doubt the pleasure the art-workmen of the early and middle ages took in reproducing subjects frequently of coarse humour.

Over the door are placed examples of ornamental sculpture from St. Mark's, Venice, of which the adjoining woodcut forms a characteristic illustration.

Ornament from St. Mark's, Venice.

The baptism of Christ, from Venice.

On the right side of the Ely door, is a remarkable piece of sculpture from the baptistery of St. Mark at Venice. It represents John the Baptist, baptising Christ. The Holy Spirit in the form of a dove is seen overhead, with the inscription in Latin, of "This is my beloved son, hear ye him." St John has a scroll on which the only legible words are "Ego vox clamantis."* The figures are enclosed within a trilobed pointed arch, with an ornamental leaf border; in the spandrels of the arch above are seen, Mary on the right, with a spindle in her hand; and on the left the announcing angel. The bas-reliefs of the saints, which form a border to the composition, are works of much merit. Zacharias, with a long beard, and a scroll in his hand, is remarkable for the fine management of the drapery, and his noble head. St. Paul carries a sword and a book. St. Nicholas is represented with a mitre and crozier (St. Nicholas of Myra in Syria, the patron saint of children). St. Mark with the tonsure, and a book. St. Peter with the keys,

Excellent side bas-reliefs of saints.

* I am the voice of one calling.

and Daniel, beardless, carrying a scroll. They are inclosed by the prismatic moulding so characteristic of Venetian work. Judging from the foliage, the twisted side-columns, trilobed arch, and general execution, we should ascribe this work to the thirteenth century, and to a sculptor already discarding the trammels of Byzantine tradition.

Probable date of execution.

Above this is a piece of ornament also from St. Mark's. It consists of two peacocks, emblems of the resurrection or of immortality, with their wide-spread tails ingeniously bound within a circle, the emblem of infinity. The rich piece of conventional foliage which encircles it is distinguished by the trefoil leaves on one stem, symbolic of the Trinity; the whole design is confined within an interlaced border, marked by the small deeply-drilled holes commonly found in Byzantine foliage.

Symbolic sculptures from St. Mark's.

Another piece of Venetian sculpture is placed above the tomb of Bishop Roger, consisting of two griffins, as they were usually represented in the "Bestiaries," each with a foot resting on a central vase, from which springs an ornamentally curved tree; the entire design being of an oriental character.

The capitals ranged above this portion are from the cloisters of the Abbey of Moissac, in the south of France (Languedoc). They are fine examples of the

Capitals from Moissac (France).

A Cap rom the Cloister of Moissac Abbey, France.

Romanesque style of ornament, as practised in the southern provinces. The accompanying woodcut serves

to illustrate the peculiar bracket-like form so frequently found, not only at Moissac, but in Romanesque caps of the south of France generally. The historiated capital, or one sculptured with figures, represents the history of St. Fructuosus, Bishop of Tarragona in northern Spain, who, with his two deacons, Augurius and Eulogius, suffered martyrdom during the persecution of Valerian and Gallienus, in the year 259. On one side the three are shown in full canonicals, with their names engraved over them. On the next, the governor of the province, whose name, Prince Milianus, or Emilianus, is written above him, is seen seated, with his harper or bard standing behind his throne; he sends out soldiers to capture Fructuosus.

One containing the history of Fructuosus, Bishop of Tarragona.

On the third side, they are shown in the flames of a burning fire, with the inscription over them of "Martires in flammis." And on the fourth, their souls inclosed in an elliptical glory or aureole, are borne by angels to heaven. Above them extends the hand of God in the act of benediction, with Alpha and Omega engraved on each side of it. St. Fructuosus was a saint especially honoured in Spain and Africa.

History of the Abbey of Moissac.

The Abbey of Moissac was originally founded by St. Amand, bishop of Maestricht in Flanders. In 845 Pepin II. confirmed the privileges of the monastery by a charter, in which St. Amand is mentioned as the founder. In the tenth century the counts of Toulouse, connected by marriage with the counts of Barcelona, richly endowed it, but afterwards sold their sovereignty over it, retaining however the title of "Abbé Chevalier."

The cloisters.

The cloisters have pointed arches, supported alternately by double and single columns with shafts of Montricoux marble. On one of them is the inscription, "Ausquetillus," and the date

Date.

A.D. 1100; but we believe the true date of this work to be later than that indicated. There are a great number of interesting historical capitals, and the cloister is furnished with an inclosed fountain at one angle, a practice common in Spain, and found also at Monreale in Sicily.

The very interesting Romanesque monuments of the south of France and northern Spain, have never been well illustrated or described.

The fountain in the centre of the Court is from the Abbey of Heisterbach, in the neighbourhood of the Drachenfels on the Rhine. Fountain from Heisterbach,

It is a fine example of Romanesque art, of a character much more simple than is usual in that style. The detail is exceedingly pure, and shows, especially in the bases of the columns, and flutings of the upper basin, a close resemblance to the antique. The date of its construction is probably that of the abbey itself, or between the years 1210 and 1233. The ancient abbey was sold for its materials by the French, in the year 1806, and the only remains of it are a fragment of the choir, a beautiful specimen of its former grandeur, which is carefully preserved by the present owner. date of its construction.

On each side of it are placed the celebrated Fontevrault effigies, Queen Berengaria from the Cathedral of Mans, and King John from the Cathedral of Worcester. Her tomb was discovered by Mr. C. A. Stothard, in the year 1816, at the Abbey of l'Espan, near Mans, at that time ruined and converted into a barn, fragments of the tomb were found lying about, and the statue itself discovered buried in a granary, but not at all injured. Arrangement of the Fontevrault effigies. Berengaria from Mans, and King John from Worcester.

The original situation of the effigy is unknown, as it was removed from its first site to l'Espan A. D. 1672.

The hair of the queen is unconfined, but partly concealed by a coverchief, over which is an elegant crown; her mantle is fastened by a narrow band across the bosom, a large fermail, or brooch set with precious stones, confines her tunic at the neck; an aumonière, or purse for alms, is attached to her girdle, and in her hand is a book, on the cover of which she is herself represented lying on a bier, with funeral lights on each side of her. Her costume.

The first on the side of the large transept is that of Richard Cœur de Lion; in the centre lies Berengaria, and beside her Eleonor of Guienne, wife of Henry II.

The first statue on the opposite side of the fountain, facing Richard, is that of Henry II. In the centre Isabella d'Angoulême, third wife of John King of England, known as Lackland (Sans Terre), and then his own effigy.

Chronological order of Fontevrault effigies.

We will first of all notice the four Fontevrault statues. The earliest of them is that of Henry II., who died in the year 1189. Richard I., (1199); Eleonora, wife of Henry II., (1204); and Isabella, wife of Lackland, (1218).

Their excellence compared with prior works,

The great excellence of these effigies, when we consider the period of their execution, will be better appreciated by a reference to the accompanying woodcut,

Statues from a Romanesque church in South of France.

which is a faithful representation of the style of sculpture, shortly prior to their date, as seen also in numerous other instances, as at Chartres Cathedral, &c., where a rigidity and stiffness prevails, very different to

the comparative freedom and nature of the Fontevrault effigies.

The character of the sculpture is simple, and the drapery exceedingly well arranged; the head of each statue rests on a cushion, the body itself lying extended on a mortuary cloth, or sort of funereal pall. No lions or dogs are to be seen, as is usually the case. Three of the statues are cut in stone, and have been much injured; and the remaining one, that of Isabella d'Angoulême, is of wood, and was found in a very perfect state. She is dressed in royal robes, the mantle ornamented with a crescent pattern, and her face enveloped with a wimple, or species of hood. It was executed by order of Henry III.

general description; their material.

The statue of King Henry II., is the earliest known effigy of an English sovereign, and it tallies almost completely with contemporary accounts of his costume, as seen when lying in state.

Statue of Henry II., the earliest known of an English king.

Mr. Stothard, who discovered and illustrated these effigies, describes the statue of Henry as having the right hand, on which was the great ring, broken, but formerly sustaining a short sceptre, as indicated by marks on the breast. The beard was painted and pencilled like a miniature to represent its being closely shaven. The mantle was fastened by a fibula or brooch on the right shoulder, its original colour having been a deep reddish chocolate. The dalmatica, or long tunic, was crimson, starred with gold. The boots green, with gold spurs, fastened by red leather straps. The gloves had jewels on the centre of the back of the hand, a mark of royal or ecclesiastical dignity. The crown, which Matthew Paris describes as of gold or gilt, was broken off, but the drawing taken of it by Montfaucon, previous to the Revolution, shows that it had leaves like those on the crown of Richard I. His sword was represented lying by his left side on the draped slab, the sheath being indicated in the folds of the drapery on his right side. The general character of Richard's costume is very similar to his father's, the chief difference consisting in the mantle, which is fastened by a buckle on the breast, instead of on the right shoulder, and in the face with beard and moustache, a custom again prevalent in

Details of his effigy.

The effigy of Richard I.

Richard's reign. From these effigies, and that of John at Worcester, we learn, observes Mr. Planché, "that the coronation robes of these monarchs were composed of two tunics, (the upper with loose sleeves, called a *dalmatica*) of nearly equal lengths, and girded round the waist by a rich belt, over which was worn the mantle, splendidly embroidered, the crown, the sword, the jewelled gloves, boots, and spurs without rowels. The same dress was worn also on state occasions."

Their coronation robes.

The colours found by Mr. Stothard on the effigy of Richard were the following :—

Colours found on the effigy.

The mantle blue, with an ornamented gold border; the dalmatic or super-tunic red ; the under-tunic white, and beneath this the *camise*, or shirt.

Effigy of Richard I., a portrait.

We have already noticed at some length the statue of Richard, found at Rouen, and have mentioned its want of similitude as a portrait ; this one would seem to bear a close resemblance to the lion-hearted king, as he has been described by various writers. We may here remark,

Effigy of King Richard the First. Fontevrault.

that it was a very general custom in the thirteenth and fourteenth centuries for the body to be deposited in one site, the heart in another, and the viscera even in another.

Thus we find Queen Eleanor, wife of Edward I., had three statues to her memory, over her body, and over her heart, at Westminster, and over her viscera at Lincoln. Separate effigies over separate parts of the deceased. Instance.

Two statues were raised for the same reason over the monuments of Marie de Bourbon, and Blanche d'Artois; also over the body of Philippe le Hardi at St. Denis, in 1285, and over his viscera at Narbonne. Instances might be multiplied of this custom, and it would seem probable that the diminutive statues, so often found, and which have so puzzled antiquaries, were memorials of a portion of the deceased only. Diminutive statues may have originated from this custom.

The Abbey of Fontevrault was the privileged burial place of the Plantagenet family. Henry the Second, who bought the church, desired to be buried in the nave, and Richard ordered his body to be placed at his royal father's feet. Fontevrault bought by Henry II.

The following extract is from a chronicle of the thirteenth century, published by the Historical Society of France: "Li rois Henris moult fu povre a sa mort, et si fu enfouis a Fontevraut. Puis mourut li boins rois Richars et fu enfouis a Fontevraut, la boine abbaye de nonnais que il avait tant amée."* The heart of John (Lackland) was placed in a gold casket near the tomb of Henry II. The tomb of Isabella also contained a vase, having in it the heart of Henry II. Joanna, sister of Richard the Lion-hearted, and her son, Raymond, Count of Toulouse, were also buried here; and the part of the church where the bodies were placed, was long known as the Royal Cemetery. Extract from an old chronicle. Several Plantagenets buried there.

In the seventeenth century, Jeanne Baptiste de Bourbon, a natural daughter of Henry IV. of France, was abbess, and caused the tombs and bodies to be moved from the nave to the choir. During the Revolution they were removed altogether and lost. Mr. Stothard, the author of "Monumental Effigies," discovered them in a cellar at Fontevrault, and they were subsequently sought to be purchased for Westminster Removal of their tombs, their loss and rediscovery.

* "King Henry was very poor at the time of his death, and was buried at Fontevrault. Afterwards died, the good King Richard, and was buried at Fontevrault, the good abbey of nuns which he had loved so much."

Abbey. This, however, was not acceded to by the French government; and they are now preserved in the Conventual Church, and protected from further injury by an iron railing. Our authority for these statements is to be found in the fifth volume of Didron's "Annales Archæologiques."

King John from Worcester.

The effigy of King John, from Worcester Cathedral, is one of the most ancient existing in England. It is of stone, and bears a close general resemblance to those of Henry and Richard, though not equal to them in execution.

Description of the effigy.

The right hand holds a sceptre, the left hand a sword which enters the mouth of a lion couchant at his feet; his head is supported by two bishops (Oswald and Wulstan, in whose chapel he was buried); he died A.D. 1216, about which period this statue was doubtless executed. In the year 1797 the dean and chapter determined to open his tomb, in consequence of a rumour that the body was never laid there, it being known that the effigy had been removed at some time from its original site. When it was opened, the body was found in its royal robes, but appeared to have suffered from violence, the skull, particularly, being much broken; vestiges of the nails yet remained, and some gray hairs yet clung to the head. The dress of the corpse exactly corresponded with that of the monumental effigy, with the exception of the gloves and the crown, the latter being superseded in the coffin by a monk's cowl, in which John expressly desired to be buried, as a passport through purgatory.

Discovery of his body.

it is found clad like the effigy;

Costume of the corpse.

His dress consisted of a crimson dalmatic lined with green, the border being of gold, studded with jewels; his tunic, or under-robe, was of cloth of gold, the hose red, the spurs gilt, and over the feet black cloth coverings. On the effigy are shown jewelled gloves, which were not found on the corpse.

Death of King John.

This king, so well known in our annals, died at Newark-on-Trent, aged fifty-one; his bowels were buried in the house of the Præmonstratensian monks, at Croxton, and his body was carried to Worcester, where, according to his directions, it was buried.

The pavement of this court is composed of imitations by Messrs. Orsi and Armani of different examples of inlaid marble from Florence. The external border is from San Miniato, near Florence; and the broad band from the baptistery of the cathedral in that city. The style is peculiar to Tuscany, and was applied very generally at the close of the twelfth, or beginning of the thirteenth century. Pavement of the court, in Florentine mosaic. Its date.

GALLERY.

The entrance from the Sydenham transept to the gallery of the Byzantine Court, is formed by the chancel arch of Tuam Cathedral, county of Galway, Ireland. Chancel arch of Tuam Cathedral.

Dr. Petrie, whose work on Irish architecture, &c., is most to be relied upon, and to whom is due the honour of having afforded us the first authentic, and most valuable information on Irish antiquities, is of opinion that the church at Tuam was built between the years 1120, when O'Hoisin or O'Ossin was abbot of Tuam, and 1150, when he was made archbishop. Its precise date, however, is not ascertained. Of the old church only the chancel remains. Its great triumphal arch is formed by six concentric, and well-recessed arches, with angle columns, the shafts of which are plain, but the caps richly carved. The bases are plain, and the mouldings of the soffits, with their accompanying ornament, are well executed in low relief, with a peculiarity of style not found on contemporary works elsewhere. Its date; and description.

The piers inside the gallery, on each side of Tuam chancel arch, are from the Church of Rathain, or Rahin, near Tullamore, King's county, Ireland. Rathain church,

The chancel is the only remaining part of the original structure. On each side of it are three rectangular piers, rounded at their angles into semi-columns, which support three semi-circular arches, entirely unornamented, except by a plain architrave on the external one. description of its remains;

The capitals on which the greatest richness of ornament is found, are those on the third or innermost of these piers at each side. These ornaments, though similar in general design are dissimilar in detail; and their bases, which differ in like manner, are very remarkable. This

probable date. church, Dr. Petrie believes after much patient investigation, to have been built in the eighth century.

Freshford church, The central doorway, looking towards the gardens, is from the Church of Freshford, or Achadh ur, county Kilkenny. Originally founded by St. Lachlin, in the

when rebuilt; seventh century, it was rebuilt towards the close of the eleventh, or beginning of the twelfth century, as a perfectly legible inscription on the doorway tends to prove. This inscription is in two bands, on the external face of the inner arch. The letters, as usual in all ancient inscriptions, are indented, and are thus translated. The

translation of inscription; lower band, "A prayer for Niam, daughter of Corc and for Mathghamain O'Chiarmeic, by whom was made this church."

The upper band being, "A prayer for Gille Mocholmoc O'Cencuain, who made it." From the use of surnames not being established in Ireland until the eleventh century, and from the occurrence of O'Ciarmeic, a name frequently found in the Irish annals during the eleventh century, Dr. Petrie justifies his opinion.

similarity of style to Norman work. A near resemblance exists between this doorway and those of the Norman period in England, consisting chiefly in the greater richness of its decorations, the boldness of its sculpture, and the forms of its capitals and bases.

A characteristic of Irish architecture. As a characteristic feature in Irish architecture at this period, should be noticed the grotesque lions' heads, sculptured on the soffit of the external arch, immediately over the imposts. Some portions of the ornament bear

Mosaic work probably used. a marked Byzantine impress; and there appears every reason to believe that mosaics were once inserted in the panels of the jambs.

The Tuam triplet. The lower openings to the left are formed by the triplet or group of three lights from Tuam church. The whole of the ornament is carved in very low relief, and bears that peculiar character common in the Irish churches, which would seem to speak of the influence of Byzantine art.

Circular window from Rathain Church. The circular window above this is from the Church of Rathain, in Ireland; one of the most remarkable, and probably the most ancient, existing in the British isles. The sculpture, as usual, is in exceedingly low relief, with the boss-like ornament seen also on the Freshford door.

The flat-worked zig-zag ornament of the inner face is very curious and pretty.

It would appear that the builder of the old church, the piers and windows alone of which are left uninjured, was Ua Suanaigh, who is said, in the "Annals of the Four Masters," to have died in the year 758, but in the more correct annals of Tighernach, in the year 563. Date of the founder's death.

Dr. Petrie, with much learned research, establishes the fact that Ua Suanaigh was the builder of the old church; and as there are no records of a later re-erection, or of devastations by the Danes, or others, which would create a necessity for such re-erection, he concludes that this church, "as its style of ornament would seem to indicate" (and, consequently, the window also), was erected about the middle of the eighth century. Probable date of construction.

The peculiar character of these monuments must strike every one at all acquainted with other developements of the Byzantine, or Romanesque style in Europe; they are of a style indigenous to Ireland, and although want of space will prevent our noticing the history of early Irish civilisation in a detailed manner, we shall proceed to say a few words about it, satisfied that it will be a novel subject to many of our readers. Style indigenous to Ireland.

That Christianity was introduced into Ireland at a very early period, is perfectly well authenticated. Not so the source from which it was derived. Its insulated position, combined with other circumstances, led to a particular form of creed and worship very different to those of Rome, and strongly savouring of a Byzantine origin. This isolated Church, and its accompanying school of art, both characterised by strongly marked peculiarities, flourished most from the end of the fifth to the eighth or ninth century. The chief founder of it was St. Patrick, who is stated to have died in 465; and his plans for its extension devolved on such men as Columbanus, Aidan, Kilian, and Columba. They performed their mission with a zeal which obtained for them a deserved success. Columba visited Scotland (A.D. 563), founded the celebrated establishment at Iona in the Hebrides, and was, till a comparatively late period, the patron saint of that country. In the seventh century we find his successors energetically opposing the progress of the Roman emissa- An account of the first Christian church in Ireland. Its extension to Scotland.

England, ries of the Augustine mission; and so successfully did they hold their ground, that we find, in the year 650, Aidan made Bishop of Lindisfarne, by the ruler of Northumberland.

But the zeal of the Irish missionaries, and their peculiar creed and art, were not confined to the British isles. In the seventh century, the Monastery of Bobbio, in northern Italy, was established by Columbanus; and that of St. Gall, in Switzerland, by Gallus; both Irish missionaries.

Italy, Switzerland, and Germany.

Of the same period and country were St. Kilian, the apostle and martyr of Franconia; St. Fridolin, founder of the monastery at Seckingen; and St. Fendan, of that at Rheinau. Pelagius, the propounder of the celebrated Pelagian heresy (circa 400 A.D.), had set an example of Irish vigour of thought and activity of body which appears not to have been lost on the later missionaries; and Alcuin, the friend and instructor of Charlemagne, calls them "gloria gentis;" whilst another writer observes, that travelling appears to be their prevailing passion. We may here observe, that the word "Scotus" bore no reference to Scotland in particular, but was applied to Irish and Scotch indifferently, or merely denoted a member of that particular Church, which flourished equally in both countries.

Irish school of art,

In close connection with this Church existed a school of art, remarkable for its sense of the graceful and the grotesque, and for its superiority, in point of ornamental design, to any other style of the same period —Byzantium itself hardly excepted. In the seventh century especially, Ireland was celebrated for its illuminated books, its authors, its music, and its academies.

its excellence in the seventh century;

its reliques in European libraries;

That its influence extended much farther than is generally supposed, would appear certain, and not only did Scotland, Wales, Cornwall, the North of England, and Scandinavia adopt its peculiar system of ornament, but some of the most celebrated illuminated works in the various libraries of Europe, are now discovered to have emanated from that school. The prevalence in Scandinavian lands of the Irish school of ornament, is still to be seen in the very interesting wooden churches of Norway, at Urnes, Ober Fellmarken, &c., which have been well illustrated by M. Dahl, and from which we give

the following characteristic piece of ornament, corresponding remarkably with some of the lacertine ornament on the celebrated cross of Cong, preserved in the museum of the Royal Irish Academy, Dublin.

Ornament Carved in Wood, Urnes Church, Norway.

The architectural subjects here collected will give some idea of the introduction of such ornament in the art of building. The Irish crosses will afford a notion of their monumental style, and the Manx crosses are interesting memorials of its external influence.

Its influence in the Isle of Man.

The Manx crosses are such novel objects in our collection of antiquities, this being the first time that casts of them have ever been taken, that we shall gladly avail ourselves of the information kindly forwarded to us by the Rev. J. G. Cumming, a gentleman who has devoted much zeal and learning to their illustration: premising, however, that our space obliges us to abridge it considerably. The Danes and Northmen occupied the Isle of Man from the beginning of the tenth to the latter part of the thirteenth century; and the memorials of their occupation are distinct, and numerous, both in the social institutions of the island, in the names of hills, rivers, &c.,

Danes and Northmen occupy the isle.

Numerous Runic crosses.

and especially in the Runic crosses, which in the northern part of the isle are so numerous, that in a mountainous area of sixteen miles by ten, no less than twenty-nine different examples are to be found.

Interconrse between Ireland and Isle of Man;

Many of them have inscriptions in Runic characters and in Icelandic, the ancient Scandinavian tongue. The close connection between the Northmen in Ireland, and their countrymen in Man, serves to explain the similarity of the crosses found in each island, and their resemblance to those in the Western Highlands, and Scottish Lowlands, is explained in the same manner; but the Manx crosses are distinguished by local peculiarities indicating a less advanced state in the art of ornament. The various animals, weapons, &c. which are found on them have no object probably beyond ornament, as they are often employed as terminal ornaments alone; the cock being a favourite bird for the last purpose.

the Highlands and Lowlands.

Nature of sculpture.

In all cases, the cross has a circle, or glory, more or less indicated upon it, and the Runic inscription is written on the edge, from the ground upwards. In some minor particulars the Manx Runes differ from those in ordinary use, and consist of fifteen letters, some of them representing however two or more cognate sounds; the language of the inscriptions indicates that they were mostly engraved in the eleventh century; when the bishops of Man were Norwegians, or of Norwegian origin, owning the Archbishop of Drontheim as their metropolitan. The authority of the see of Rome not being recognised till a later period.

Manx Runes;

chiefly of the 11th century.

Those of which casts are exhibited exemplify the principal varieties of style. Many have been recklessly destroyed, and many of those now discovered owe their preservation to having been built into the old parish churches, and brought to light only when they were pulled down to be rebuilt, between the years 1825 and 1835.

Meaning of the word Rune.

The Scandinavian word *Run* or Rune, means "mystery," and these Runic or mysterious writings were of various kinds, as Mr. Kemble, whose attention to the subject has obtained such valuable results, has shown. Thus the German, Icelandic, Irish, English, and Manx Runes, are by no means identical.

Varieties of Runes.

Kirk Braddan cross.

The first one to the right on entering from the Tuam

chancel arch is in Braddan churchyard. It is the most elegant and highly finished of any in the island, being carved with scale-covered animals on both its broad and on one of its narrow sides. The remaining side has the following inscription, "Thurlalr Neaki disti krus thana aft Fiak sun in bruther sun Jabrs." (Trans.) "Tharlaf Neaki erected this cross to Fiak son of his brother son of Jabr." The date of this cross is probably about the middle of the twelfth century.

Kirk Michael cross.

The next, continuing on the same side, beyond the doorway, is from Kirk Michael churchyard and is one of the earliest in the island, being probably of the close of the tenth century. The inscription is, "Mail Brigdi sunr Athakans Smith raisti krus thana fur salu sini sin brukuin Gaut girthi thana auk ala i maun," or "Malbrigd, son of Athakan Smith, erected this cross for his soul . . . . Gaut made this and all in Man." Gaut's name occurs on a cross at Kirk Andreas where he calls himself "Sunr Biarnar" or Björnson.

A cross from Braddan,

Next to this is a cross of later style than any of the others, and without an inscription; it stands near the south door of Braddan church.

The last example on this side presents to us a figure playing on a harp, a stag pursued by a dog, and two holding swords reversed. The inscription is written on the *back*, and appears to have been, "Tader Dongal erected this cross to Mal Muru his foster-father."

from Kirk Andreas;

The one on the right, as we face the Freshford door, is from the churchyard of Kirk Andreas. It is ornamented on both back and front with horses, stags, dogs, pigs, goats, horsemen, and a female on horseback, probably meant to represent Ambjörg, who is mentioned in the inscription, "Sandulf ein swarta raisti krus thana after Am Biaug, kuina sina," or, "Sandulf the Swarthy erected this cross to his wife Ambjörg."

This cross is remarkable for the absence of the usual circle or glory.

from Kirk Michael.

The left-hand one is the largest but one, and the most perfect in Man; it stands in front of the church gate of Kirk Michael; figures of stags, dogs, horses, and horsemen, are carved on it; on the base is an ornament of scale-covered animals: the inscription is, "Jualfir sunr

Thurulfs eins Rautha risti krus thana aft Frithu muthur sina," or, "Joalf, son of Thorolf the Red, erected this cross to his mother Frida."

Occurrence of Scandinavian names.

The occurrence of the Scandinavian names, Joalf, Frida, and Thorolf the Red, is interesting.

Irish cross from Kilcrispeen; its sculptures.

The first cross in the centre of the gallery, on entering, is from Kilcrispeen, Ireland; on its shaft are seen four human figures platted together. On one of the broad sides of the base is a human figure, with a variety of animals round him, under what appears to be a palm tree, possibly meant for Adam in Paradise. On the opposite side are seven figures in a row, the central one apparently giving instructions to the other six, who carry pastoral staffs; they are called bishops. One of the narrow sides shows a chariot drawn by a horse, the driver and another being in the car, two horsemen, and two dogs. The fourth side of the base presents a very curious funeral procession: an old horse is led by a halter, the person who holds it carrying a pastoral staff; before him is a figure carrying a cross of the same form as that on which it is carved, a smaller figure precedes him. On the horse is a human body without a head, naked, and with the legs hanging on each side of the horse's neck. Two ravens fly round him, one of whom picks at the *gluteus maximus*. Behind the horse are seen a figure with a child at its back, and a small dog. The story meant to be told is at present unknown to us. Two others are placed immediately outside this, which may perhaps be called the Irish Vestibule, on the garden side. The

Crosses from Dunnamagan and Kilkeiran.

shortest is from Dunnamagan, Kilkenny County. The long thin one, which calls for no particular description, is from Kilkeiran Church.

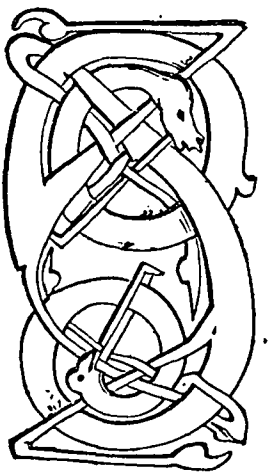
On one side of the Dunnamagan cross, in the centre, is Christ crucified, and in a species of niche beneath, a bishop, and two other figures.

At the back is another figure, much defaced.

Notes on the style of ornament.

Concerning these Irish crosses, little authentic information can be given. They are ornamented with that peculiar lacertine work, which is found in the old Irish illuminated writings of the seventh and eighth centuries, and emanate from the same school as the crosses in the Court of Monuments of Christian Art. We have already

noticed the influence of the Irish school of art in Scotland, of which the following example from an ancient stone in Aberlemno church-yard, when compared with some of the ornament on the Irish and Manx crosses,



Ornament from a stone in Aberlemno churchyard.

will afford an interesting proof. Memorial stones of this nature were raised by the unconverted inhabitants over their dead, and were adopted by those of the new faith. Some, the dates of which are ascertained, were raised as late as the twelfth century; but in the absence of any positive information as regards the others, we leave them a subject for conjecture or future investigation. Original memorial stones,

On each side of the centre entrance to the Court from the gallery at its back are examples of Norman doorways: the one on the left in facing the nave is from Birkin Church, in the West Riding of Yorkshire — a well-preserved and interesting specimen of Norman architecture, of which no authentic records remain. The Rev. Mr. Green, the rector of Birkin, has, however, kindly informed us, that the manor of Temple Hurst, in the parish of Birkin, was granted by Ralph de Hastings to the Knights Templar in the year 1152; and a pre- Doorway from Birkin church, probable date

ceptory of the order was then built, of which traces only remain. The style of architecture seen in this doorway would induce us to suppose that it was built about that time; comparing this with the Shobden and Kilpeck doors, we remark that the bases are more regular, the shafts of the angle-columns plain, the capitals more richly ornamented and of more studied design, and the neckings varied; the impost is moulded, and the archivolt well combined. The beak-head, and zig-zag ornaments, are very prominent, and the outer face of the arch is filled in with very pleasing ornamental designs. No figures are seen; and in this monument we recognise a design of very pure Norman style.

description of its detail;

pure Norman.

Romsey Abbey doors and Shobden sculpture.

The corresponding doorway, on the left, is from Romsey Abbey, the sculpture in the head of its arch being from Shobden; it exhibits Christ victorious over the spirit of evil, embodied by the Dragon. The other figures representing probably the founder and his family.

The painted vault which covers the compartments, into which the Romsey Abbey door opens from the Court, has been taken from the mosaic enrichments of one of the vaults of St. Mark's, at Venice. It has been executed by Mr. Beenson from full-size cartoons worked out by Mr. R. P. Pullan, from Mr. Wyatt's studies on the spot.

Ceiling from Assisi,

The painted ceiling of the adjoining compartments, in the centre of which stands the Winchester font, is from the upper church of the Convent of St. Francis, at Assisi, by Cimabue. (1240-1300.)

description.

In the four compartments of the vaulting are—the half-length figures of the Saviour, with the inscription, "Jesus Cristus rex gloriæ," St. John, with that of "S. Cionos baptist, ora pro nob," *—and the Madonna, and St. Francis (whose hands and sides are † marked by the stigmata), with similar inscriptions. All four have the plain nimbus. Two angels, each with a globe and cross, occupy the long spandrels of each compartment. The rainbow ornament which encircles the large heads, is well

* Translation: "St. John the Baptist, pray for us."

† St. Francis is said to have miraculously received the wounds or stigmata of Christ, from the deep and pitying sympathy he felt, on the occasion of the Saviour appearing to him in a vision.

managed and original; the rest of the ornament, in which the winged bull of St. Luke, the patron saint of painters, is seen, has quite a Renaissance character.

The hair of the angels, it may be remarked, is of a deep yellowish red, possibly symbolic of the warmth of their love, or copied from the peculiar auburn tint to be found only in Italy, and especially in Tuscany, which was subsequently so much admired by Titian.

Life of Cimabue.

Cimabue who was employed at Assisi, about the year 1280, was born of a noble Florentine family in the year 1240, and, as we have already stated, was the pupil of Greek artists who were working at Florence. He, however, quickly surpassed his instructors, and having attained much reputation in his native city, was invited to assist some Greek artists who were decorating the Church of St. Francis at Assisi. "In these works," says Vasari, "he greatly excelled those Greek masters, and encouraged by this, he began, alone, to paint the upper church in fresco." It is a compartment of this work which has been ably reproduced by Mr. Clayton from valuable original drawings.* Cimabue died at Florence, A.D. 1300, or 1302, leaving a pupil, Giotto, whose fame is known to all the world. We may remark here that a variety of opinions exist as to the truth of Cimabue having painted in the upper Church of Assisi,—Rümohr, on the one hand, declaring that Vasari had no authority whatever for the assertion; while Professor Kügler is distinctly of opinion that Cimabue was employed in the decoration of the upper church, and the well-informed author of Murray's Italian Handbook, sustains Vasari's opinion.

Opinions as to his work at Assisi.

The Church of Assisi.

The town of Assisi, between Rome and Florence, is rich in treasures of art. The celebrated Franciscan convent and church were commenced in the year 1228, by Jacopo the German, otherwise Jacopo di Lapo, father of the famous Arnolfo di Lapo. It is one of the best Gothic buildings in Italy, and is remarkable as having a large subterranean crypt, a church called the middle or lower church above that, and a still larger one above

* Made on the spot by M. Denuelle, of Paris, and Mr. Wyatt. M. Denuelle's drawing, which was one of the best of Mr. Wilson's well selected acquisitions, was borrowed from the Government School of Design.

Peculiar arrangement.

that, called the Upper Church, from the roof of which is taken this specimen of the first artist who freed himself successfully from Byzantine trammels.

Winchester font,

The large black marble baptismal font in the centre is from Winchester Cathedral, and from the disputes which have arisen as to its antiquity, it has been called the "Crux Antiquorum."

its date disputed;

Gough, as representative of the earlier antiquaries, ascribed it to the time of Birinus, first Bishop of Winchester (630—650); whilst Britton, who is more trustworthy, considers it to be of the time of Bishop Walkelyn (1070—1097), the style of dress, mitre and crozier, indicating that period. At the Church of East Meon, also in Hampshire, founded by Walkelyn, is a font of precisely similar character—a fact that corroborates Mr. Britton's opinion. In the antiquarian works, however, of the present day, a still later date (that of about the year 1150) is assigned to both the fonts.

description of font;

The top of this font has a circular opening, ornamented with a twisted band or ribbon, alternating with radiating lines, which in Mr. Lewis's theory would represent divine rays, the circle being an emblem of the Infinite. In two of the angles are doves drinking out of a vase, from which rises the cross, symbolic of the gentleness of the Christian soul after baptism in Christ. The other two are filled in with foliage.

sculptures of first side;

One of the sides is ornamented with three circular bands, fastened together, and containing birds, apparently doves or pigeons, pecking at grapes: an allusion, doubtless, to the Christian soul obtaining life by means of Christ, who is the vine, "the true vine." (John xv. 1.)

of the second;

The next side is of the same general design; but in the centre circle is a wild beast, evidently meant to represent the evil spirit, and the birds, who have no grapes, have open flapping wings, not closed in rest as those of the first side. The claws of the animal and birds on this side are strongly marked; and the general idea seems to typify the state of the unregenerate.

of the third;

On the third side are represented women leading men to a bishop, at whose feet one man kneels; his costume would seem to indicate an Anglo-Saxon. That these are

people of distinction is made clear, by the falcon or hawk, which one of them bears on his wrist. The church from which the bishop proceeds is in the Norman style, with a roof formed of circular tiles, and a door remarkable for its lock and ornamental hinges.

On the fourth side a bishop is represented holding a small figure by the hand, and apparently telling it to be of good cheer; whilst another figure, with an axe, kills or knocks down three men at a blow. of the fourth;

Farther on stands the same bishop, with his crozier resting on a recumbent figure, apparently the same youth who holds a cup in his hand on the extreme left, the bishop grasping him by the arm. And, lastly, three men are seen in a boat, two of whom are in attitudes expressive of grief, whilst the third has his hands raised. This figure Dr. Milner thinks represents St. Nicholas stilling the waves of a storm.

Besides the large central support, are four angle-columns, one of which is twisted, resting on a base ornamented with a double row of radiating lines. its shaft and base.

The four columns may be typical of the four evangelists, and the lines beneath probably represent water, an emblem of the Holy Ghost.

This style of font was common during the time of the Norman era, and formed the model of many down to a late period in the Pointed style. They were large, being intended for total immersion, and ornamented with symbolic sculpture; the material was generally some hard stone, as granite or marble,—the Council of Lerida, held in the year 524, having passed a decree to that effect. When this was not easily obtained, lead was sometimes used. Style of font. Notes on fonts.

Instances occur of bronze fonts, and at Canterbury one of silver is recorded. As late as 1236 an ecclesiastical constitution required a stone font to be placed in every church, large enough for total immersion. These ancient fonts were frequently preserved when the church itself was destroyed, as is the case with the Eardsley font. The importance attached to the font disappeared in the seventeenth century, and in an account-book of St. Martin's church, Leicester, is the following entry:—"1645. For a bason to be used at baptism, 5s."

Dr. Milner's explanation of the sculptures.

The late learned Dr. Milner in his description of Winchester, finds in these rude sculptures, illustrations of various passages in the life of St. Nicholas of Myra, in Asia Minor, the patron saint of children.[a]

Eardsley font described.

The next font is a very interesting one, probably of the twelfth century, now preserved in Eardsley Church, Herefordshire. It is a richly worked example of interlaced ornament, showing the influence of the native or early Celtic school.

The most prominent figure among those which wind through the foliage or bands is an enormous lion (the evil one) who evidently goes about roaring "seeking whom he may devour," and flying from before him is seen a holy man, whose head is encircled with a plain nimbus, whose feet fail to support him, and who in his distress is grasped tightly by the arm by a larger figure, whose cruciform nimbus, and staff terminating in a cross, indicate the Saviour. Farther on a saint is shown, clasping the holy scriptures to his breast, and defended by a man with a lance, against another who is armed with a sword, and whose thigh is pierced by the lance of the first. The costumes of these two are Anglo-Saxon, and resemble in general character those on the Kilpeck door (same county). The explanation of the first subject is too clear to need comment, that of the last would doubtless be found in the history of some local tradition. Although the sculpture is of the roughest description, yet it tells its story well, and is characterised by an excessive energy of action, bordering on the ludicrous.

[a] The first subject he thinks describes how St. Nicholas saved three young women from shame by presenting to their father a dowry for them. In the ship he is seen quelling the fury of a storm by prayer. The boy with the cup, seen drowned in the water near the boat, is on the extreme left represented as brought to life by the Saint; and the man about to strike down three figures at a blow, alludes to a passage in the Saint's life, when he saved three young men who were about to be unjustly executed.

COURT OF MONUMENTS OF CHRISTIAN ART.

(ADJOINING THE GREAT CENTRAL TRANSEPT.)

The following objects have been selected as illustrative of early art, based upon Byzantine tradition. The most important are the highly interesting series of Irish crosses, the loftiest of which is the great cross from Tuam market-place.

The Irish cross from Tuam market place.

On its base are the following inscriptions, in Irish :— "Pray for Turloch O'Conor, for the Abbot by whom was made this cross." And on the opposite side, "Pray for O'Ossin, for the Abbot by whom it was made." About twenty feet up the shaft occur two other inscriptions; one is "Pray for the King, for Turloch O'Conor; pray for the artist the servant of Christ. . . . . ."

Inscriptions on Tuam cross,

The other is, "Pray for the successor of Jarlath, for Aed O'Ossin, by whom was made this Cross."

Turloch O'Conor was monarch of Ireland from the year 1121 to 1156, and O'Ossin was Abbot of St. Jarlath's from 1128 to 1150.

its date.

It was this abbot who erected the old Tuam Cathedral, the chancel arch of which forms the entrance to the Byzantine gallery.

The largest in bulk of the three crosses displayed in this Court, is the great cross of Monasterboice (county Louth), which has unfortunately suffered much from violence. There is no inscription, but among the figures may still be distinguished,—The Crucifixion, St. John baptising Christ, and the Sacrifice of Abraham.

Great cross from Monasterboice,

subjects of sculptures on the shaft;

Mr. Henry O'Neill, to whose kindness we are indebted for our principal information on these remarkable crosses, and whose interesting work upon them will be a valuable addition to our archæological literature, caused the clay and stones which formerly covered up the base to be

sculpture on its base described; removed last year, and found it as it is here seen. On one side of the base (the east in the original) are two cavaliers, and some large animal, probably a lion, with a poetic length of tail. Beneath are two panels of interlaced work.

"The first panel on the shaft contains the Fall, and Cain and Abel. The subjects of the second and third panels are not yet solved. The fourth one is most probably the Visit of the three Magi. Joseph appears about to receive the Divine Infant, for the purpose of showing him to the wise men. Above the Child's head is a star. Next over that panel is St. Michael, 'The Lord of Souls,' weighing a human spirit; whilst the evil one, though prostrated by his great conqueror, endeavours to reverse the favourable result by fraudulently pulling down the opposite scale."

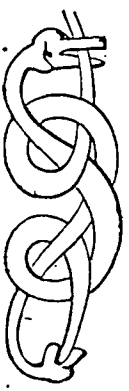
We would here draw attention to the curious fact of precisely the same trick being represented on the tomb of Henry VII., by Torrigiano, as will be seen on reference to it; thus showing how closely conventional or traditional subjects were copied by the artists of successive generations.

Similarity of treatment at different periods.

Sculpture continued.

In the centre of the cross is the Last Judgment; Christ appears with his proper attributes, the Cross and the Sceptre. The Holy Dove is seen over his head; angels play on musical instruments around him. On his right hand are the blessed spirits, on the left we see the Prince of Darkness, armed with a trident, and aided by his ministers, urging away the condemned. One of his agents, who is seen kicking the sinners before him, carries what appears to be a book. Above the dove appear to be two angels guarding a child (symbolising the regenerate soul), and at the top are two larger sized figures; one carries a pastoral staff, the other has also a staff and a sword. Between the heads of these figures is a cross in a circle, ornamented with the serpentine decoration peculiar to the Irish-Scoto style. Other instances of this peculiar ornament abound on ancient bells, book-covers, memorial stones, &c., in Ireland; the example (p. 113) is from a stone still preserved at Cossin. The cross is altogether twenty feet high, and is composed of three blocks only. The naked kneeling figure

between Satan and his chief attendant, is supposed to be a "Shelah-na-gig," a class of female carved human figures



Ornament from St. Orland's Stone at Cossin, Ireland.

pretty general in Ireland, found about old churches, and which are so indelicate that no description of them can be given.

There is no date assigned to this cross, but from its style of execution and the central subject of the Last Judgment, we should suppose it to be subsequent to the tenth century. In the eleventh and twelfth centuries it was a favorite subject on churches, &c., "Because," says M. de Caumont, "the non-occurrence of its advent in the tenth century, which had been generally expected in Christendom, led to doubts of the entire creed; to counteract which the priests chose it frequently as the subject of their sermons, and caused its representation to be made on the most conspicuous part of the church, &c." Probable date.

The remaining cross is from Monasterboice, and upon it is found the following inscription in Irish, "A prayer for Murdoch, by whom was made this cross." Dr. Petrie ascribes it to the tenth century. The subjects represented on it are supposed to allude to passages in the life of St. Boyne, to whom it is dedicated. Another cross from Monasterboice. Probable date.

The material of the Irish crosses, stated in the Catalogue of the Dublin Industrial Exhibiton to be a red Material of the crosses.

siliceous sandstone, is, according to Mr. O'Neill, an error, since he has found them executed in various materials, such as granite, greenstone (local name), white and red sandstone, spar, &c.

Bronze column from Hildesheim, its date;

Adjoining the Irish crosses stands the bronze column (Christussäule) from Hildesheim Cathedral, North Germany; a fine monument of the year 1022, originally in the Church of St. Michael, at Hildesheim, and ornamented with twenty-eight subjects from the New Testament, after the manner of the Trajan or Aurelian columns at Rome. The capital, surmounted by a cross which originally completed its design, has long since disappeared.

Its sculptures described.

At the base of the column are four figures pouring water—the symbol of the Holy Ghost, or of Truth—out of vases, the water entirely surrounding the base of the column. It is interesting to observe that a fictitious description of the birth and youthful history of Christ is here given, being the only instance of the kind with which we are acquainted.

The meaning of the first figure appears to be a soul emerging from the waters of eternal life. The next subject represents the baptism of the Child Christ, at which two holy personages as indicated by the nimbus, officiate; the Holy Spirit in the form of a dove is seen descending on our Saviour. In the next two subjects he calls the first apostles. In the fifth, three disciples in a sort of boat, probably symbolical of the Church, appear to swear faith in Jesus, who holds a book in his hand; or this may allude to the calling of James and John, who were with their father Zebedee mending nets in a ship (Mat. iv. 21). The sixth subject is the miracle of turning water into wine.

7. Christ heals the sick.

8. A sermon to his followers.

9. He discourses with the Samaritan woman at the well.

10. John reproving Herod the tetrarch, "for all the evils he had done" (Luke iii. 19).

11. John is put in prison: a very curious illustration of that event: two men rising out of towers hold a rope which is tied round the waist of John, and let him down into a circular building; one servant on the left

appears to be falling over the wall, doubtless as a judgment for his wicked complicity.

12. Herodias, the daughter of Herod's wife, is seen dancing to the sound of a pipe; on the right John's head is brought to Herod (Mark vi. 22, 28).

13. Christ reproves the Jews and pardons the woman taken in adultery.

14. He gives sight to the blind.

15. Jesus, hearing of the death of Lazarus, proceeds to Bethany. Martha, the sister of Lazarus, advances to meet him (John xi. 20).

16. He raises Lazarus from the grave. The head of Christ in this case is encircled with a radiating nimbus instead of the cruciform one.

17. The Transfiguration. Moses and Elias appear to him, his disciples kneel beneath.

18. Christ preaches.

19. Dives, the rich man, is seated at his table, whilst Lazarus, the beggar, is seen crouching with the dogs. The head of Lazarus is one of the best specimens of the sculptor's ability in the whole design.

20. Christ blesses the children who are brought to him, and has a child on his knee. "Suffer little children to come unto me" (Mark x. 14).

21. Zacchæus, the rich publican, having climbed into a sycamore tree to see Christ, is addressed by the latter (Luke xix. 2, 8).

22. Christ discourses to a group of seated figures.

23. He meets Peter on the water.

24. The miracle of the loaves and fishes.

25. Christ blesses the women "which ministered unto him of their substance" (Luke viii. 1, 3).

In the next large group Mary Magdalen anoints the feet of Christ (Luke vii. 38).

And in the last, the Saviour is seen entering Jerusalem on an ass. These are very favourable examples of the state of art in the early part of the eleventh century. The base is pure Attic, the grouping good, and in the heads is seen a good deal of expression, that of Lazarus for example being by no means despicable. It is curious to observe how the early Church founded many of its customs on those of the ancient Romans. They had

General remarks.

their triumphal arches; they had also, we see, their triumphal columns, in honour of their Lord and *King*.

Tradition ascribes the execution of this cross to no less a hand, than that of the great Bishop Bernward himself.

A pillar from Venice.

Opposite to the Hildesheim Column stands one of the celebrated pillars of the lower story of the Ducal palace at Venice. The graceful design of the foliage, exhibiting a singular freedom in its conventionality, cannot fail to attract the attention of the observer.

Old portion of the Ducal palace.

The Ducal palace, the old part of which dates from the middle of the fourteenth century (the period in which flourished its architect, Calendario), is one of the latest

Last vestige of the Byzantine style.

of those monuments in which the Byzantine element still held its ground, though almost hidden under details borrowed from the Gothic styles of northern Europe.

BRADBURY AND EVANS, PRINTERS WHITEFRIARS.

A

HAND-BOOK

TO THE

COURTS OF MODERN SCULPTURE.

BY

MRS. JAMESON.

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MODERN SCULPTURE.

INTRODUCTION.

THE following Catalogue of the works of art assembled in the Courts of Modern Sculpture, being intended for the public at large, has been made as clear and as comprehensive as was possible within the prescribed limits of space and time. If I venture to introduce it by a few prefatory observations, it is not for the purpose of dictating to those who assume in art the right of private judgment and of deciding to their own contentment what they like, and what they do *not*,—but in the first place, to explain the sense in which I have used certain terms, which otherwise might be misunderstood, and secondly with a hope of leading the mind of the observer to certain considerations which may be suggestive of added pleasure, and a more refined and discriminating judgment; for unless we know what to require, we cannot do justice to the artist who has sought in his own way to meet our requirements.

We will begin by a definition.

The word SCULPTURE (from *sculpo*, to carve,) signifies whatever is cut or carved into shape. We apply the word technically to all the productions of the plastic or formative arts: that is to say to all imitations of natural forms fashioned out of any solid material, whether they be modelled in clay or wax, cast in metal or gypsum, carved in wood or ivory, hewn in stone or marble. And we distinguish the productions of sculpture considered as one of the fine arts under two divisions: in the first we comprise all insulated and complete figures single or grouped. These we call in a general way STATUES; they may be *standing*, or *seated*, or *recumbent*. In the second division, we place all figures which are partly raised on a flat plane, which we style in a general way BAS-RELIEFS. But when we would describe accurately we distinguish between—

I. BASSO-RELIEVO, *Bas-relief*, or low-relief, where the figures are

slightly projected (as in No. 20).—II. MEZZO-RELIEVO, half-relief, where half the figure appears as if sunk in the block, and half above it (as in No. 226).—III. ALTO-RELIEVO, *plein-relief*, high-relief, where the figure is almost detached from the plane behind—standing out from it, though still not wholly detached from it (as in No. 172). In the mediæval sculpture, and the modern imitations of it, we find a mixed style, in which all the three degrees of relief are used—the figures in the background being in very flat relief, those in the middle ground in half-relief, and those immediately in front in high-relief (as in No. 109).

Now it must be evident to those who use their reason in the observation of works of art that Sculpture, dealing with forms in solid material, must be very different from Painting, which describes with lines and colours on a flat surface; that the aims of each art are distinct; that each has its capabilities, its limits, and its laws, and that these being founded on natural laws cannot be infringed with impunity. Coleridge defined painting as "a somewhat between a thought and a thing." Sculpture is a *thought* and a *thing*. Painting is not what it seems; sculpture is a reality: painting produces its effects to the eye by differences and varieties of colour, by gradations of distance, by multiplied figures. Where sculpture pretends to such manifestations (as in some of the mediæval and modern bas-reliefs) it is apt to wander beyond the legitimate bounds which truth and taste have assigned to it; and that which constitutes its essential excellence and real character is diminished in proportion as it assumes the powers, and proposes to itself the aims of painting, an art which works with different means, and has a far wider range of imitation and representation than that commanded by the art of sculpture.

I have begun by this definition of what sculpture is, and what it is not, and have dwelt a little upon the distinction, because the first principle with which the observer must start, is this:—never to confound the laws and the objects of two arts so perfectly distinct as sculpture and painting, but to consider well the kind of pleasure and the kind of representation which he shall require from each.

One of the first considerations of sculpture is the MATERIAL. In modern times we use the same materials which were in use in ancient times; nor does it appear that we have improved on those mechanical processes which ensured completeness, beauty, and excellence of workmanship, though we have some scientific and

mechanical inventions which have facilitated imitation and cheapened material; and with regard to material, we should observe that the management and capabilities of different substances are considerations of great importance; that figures which look well in one material, do not look well in another; that metal requires a different treatment from marble, and is fitted for purposes where marble would be misplaced.

All the specimens of sculpture here (both ancient and modern), are casts made in gypsum (plaster of Paris), and the hard, opaque plaster is so different in effect from the delicate semi-transparent marble, which under the master-hand seems actually to soften into life, that, in judging of some admired works, this difference must be taken into consideration.

SIZE is another of the external conditions of sculpture, which must be well considered. Many subjects which are extremely graceful and ornamental, of small size, become repulsive when enlarged. When a figure is rather above nature, we style it *heroic;* when much above the natural height, it is *colossal.* If a statue be half the size of life, or less, it is called a statuette. Some of the antique colossal statues may be diminished into statuettes, retaining their grace, and even their sublimity; but a subject originally conceived of a small size can seldom be enlarged to colossal dimensions.

The LOCALITY for which a statue is intended is also of great importance; whether for a church, a temple, a hall, a gallery, a room, a garden; whether for a high or a low situation. A statue which is to be placed in the open air, or to enter into an architectural composition, or to form part of a sacred monument, or an historical memorial, requires a different treatment from one which is to decorate a room in a palace. The Milo of Puget (No. 117) was placed in a bocage at Versailles; the Nymph (No. 168) in a public garden; the Angel (No. 67) in a church: all are calculated for height or distance. A central situation in a large space requires that the figure and attitude should display beauties in every point of view.

The management of bas-relief requires great skill, that neither the figures be too numerous nor the lights too multiplied and broken, for then we lose distinctness. Simplicity therefore is one of the necessary conditions of a fine bas-relief. In modern times, Thorwaldsen and Gibson have perfectly succeeded in the classical bas-relief treatment. No. 229 and No. 26 are examples of exquisite adaptation, in this style.

The compositions by Geefs from the life of St. Hubert (No. 109) should be compared with these, as beautiful examples of a wholly different style—the rich pictorial treatment of Gothic sculpture—in which the different degrees of relief are blended.

The foregoing remarks apply to sculpture generally, whatever be the subject or style. We will now turn to more particular criticism.

When we contemplate a work of sculpture we first require to know what it represents; we ask what it is that the artist has intended to place before us. Sculpture is much more limited in regard to SUBJECT than painting—a consideration we must carefully keep in view; for very frequently a work of sculpture is displeasing, not from any fault in the execution, but because it ought never to have been executed at all, because it represents that which is essentially unfitted for sculptural treatment. Tam o' Shanter and Meg Merrilies are admirable creations in their way, and well fitted for painting, but we are shocked at the idea of these figures in bronze or marble.

We should be able, in looking round these courts of modern sculpture, to designate the subject, its appropriate conception and artistic treatment.

The subject is *classical* when it is selected from the ancient mythology and poetry. Thus Cupid is a classical subject, whether treated *à l'antique* with Greek simplicity and consummate purity of taste (as No. 23), or with modern sentiment (as in No. 122). There are writers who lay it down as a principle that sculpture should be confined strictly to the imitation of Greek art and confined to the same class of subjects, regarding all others as deviations into barbarism. This is a mistake which leads to formality and conventionalism. It is the ultra-conservatism of art. When a sculptor, from native taste, chooses classical subjects for his peculiar walk, he is right to follow out the bent of his own genius, but not to restrain within the same limits the taste and genius of others. On the other hand it is equally a mistake, and a much more vulgar mistake, to imagine that anything sculpture *can* do, it *may* do.

A man whose education and habits of life have never led him to form classical associations in art or in literature, says very naturally, "I do not like your undraped gods and goddesses; I have no sympathies with them: what are Venus and Apollo to me? Why are we ever to be haunted with these symbols of a dead

religion? Nature is not exhausted of her beauty. Life speaks to us through a thousand aspects. Choose me out of these infinite manifestations something I can recognise as *truth*, something I can feel and understand!"

The educated man, the classical scholar, replies, "It is well;—let us have truth in art by all means, but what is *your* truth, my friend, is not mine. A *fact* taken from the accidents of common life is not a *truth* of universal import, claiming to be worked out by head and hand with years of labour, fixed before us in enduring marble—in the immutable forms of sculpture. True, the gods of Hellas have paled before a diviner light; 'the great Pan is dead.' But we have all some abstract notions of power, beauty, love, joy, song, haunting our minds and illuminating the realities of life; and if it be the especial province of sculpture to represent these in forms, where shall we find any more perfect and intelligible expression for them than the beautiful impersonations the Greeks have left us? It is not the sea-born Venus, but beauty and love,—it is not the vine-crowned Bacchus, but joy and fertility,—it is not Athena with thoughtful brows beneath her helmet, and ægis-guarded bosom, but womanhood armed in chastity and wisdom,—which stand before us; with these have we not sympathies strong, and deep, and pure? When will the enchanting myth of Psyche

> 'That latest born and loveliest vision far
> Of all Olympus' faded hierarchy'—

ever grow old and out-worn to the fancy? not while we have souls to love, to suffer, to aspire! To an English farmer, a plough boy in a smock-frock, guiding his team along the furrow, conveys the idea of agriculture. To the educated fancy all over the world the same idea is conveyed, in a more universal sense, by the benign maternal Ceres, holding her wheat-sheaf. Which is the more beautiful? Half a century ago the fashion was all in favour of paganism in sculpture; now the popular feeling runs so against it that it gives rise to the most obvious absurdities. Sculptors who have seized and worked out classical ideas are afraid to give them classical names; a figure of Orpheus is 'A Violin Player;' a Cupid and Psyche become 'A Boy with a Butterfly;' Apollo, as the Shepherd, is 'A Boy at a Stile;' and instead of the 'Oread and Dryad fleet,' or Naiad of the stream, we have 'Nymphs preparing to bathe,' and these without number, in different degrees of drapery. Surely we are in a pitiful condition as to education, if such subterfuges be necessary or acceptable!"

In modern art a classical subject is not always (or rather, is very rarely) conceived and treated in a purely classical style; far oftener the imitation of the antique manner degenerates into the cold or conventional—what the French call "style académique," "style de routine." On the other hand, some of our modern artists have infused into the forms of the ancient mythology a sentiment and a significance which we do not find in Greek art—not different, but deeper—(as in No. 82 and No. 219). This new version of some of the lovely Greek myths, when directed by high feeling and a just taste, is capable of more variety than artists are aware of.

Opposed to classical subjects, we have in modern sculpture *sacred* subjects; so we call all those which are suggested by the venerated Scriptures, and it is not without reason that the people delight in such. In these days we should treat religious subjects religiously; an angel should resemble neither a nymph nor a Cupid. There is, however, no necessity, as some appear to think, that Scripture subjects should be reproduced in the early mediæval style, in the imperfect or stiff forms which belonged to a past and undeveloped state of art, interesting in many ways, not only to the antiquary but to every thinking and religious mind. The Scripture subjects are few, which allow of a figure undraped or half draped, or that display of the beautiful and the noble in the human form which is the province of sculpture. There is, indeed, the figure of Eve for the female form; David as the Shepherd, and the Prodigal Son, for youthful beauty and pathos; and many such will be found here. It is a pity that statues of the Mother of our Lord should be (from unhappy religious dissensions) repudiated by so many Christians, for she is a beautiful sculptural subject. There is a Pietà here, by Rietschel (196), which, for tenderness and religious sentiment, will strike every one, and it should be compared with the earlier treatment, as that of Michael Angelo in the Renaissance Courts, and those of more ancient date placed in the Mediæval Courts.

But beyond the limits of *classical* art and *sacred* art, modern sculpture has still a wide range. The whole range of modern poetry and history is around us to select from. Some artists and critics are of opinion, that, when a subject is chosen from a modern poem or commemorates a modern personage or a modern event, it must, nevertheless, be expressed in the classical manner, and even draped in the costume of the Greek or Roman classical times. This appears to me a mistake: for we see by many examples here that such a subject may be treated within the just limits of

sculpture, yet conceived with a feeling wholly distinct from that which we recognise in Greek art. In the following catalogue I have styled those subjects POETICAL—the word is not well chosen, perhaps, for what is art of any kind if not poetical?—but I could find no other word to express those creations suggested by modern associations and poetically but not classically conceived. Dante's Beatrice (No. 31), Milton's Sabrina (No. 51), Spenser's Una (No. 5), are examples of poetic subjects which are neither classical nor sacred; they belong to *romantic*, in contradistinction to *classical* art. The taste of the sculptor and his knowledge of the capabilities of his art are shown in the choice of such modern subjects as are susceptible of chaste and elegant sculptural treatment—for all are not so.

There are many subjects here which cannot be designated as *classical*, or *sacred*, or *poetical*. They do not express an idea, they rather aspire to represent in a more dramatic way, and often with the assistance of accessories, certain characters, actions, scenes; such compositions I have termed PICTURESQUE because they merge on the domain of painting; No. 94 and 46 are eminent examples. The taste of the present day runs in favour of picturesque and romantic subjects in sculpture, and of classical and sacred subjects treated with that picturesque sentiment (or *sentimentality*), which we owe to the Renaissance school.

Another class of subjects we may style monumental and historical; such are portrait statues, memorials of real events, sometimes treated with exact sculptural taste and simplicity, sometimes with all the pretensions of the picturesque. We have here striking examples of both, as in No. 29 and No. 92.

Strictly speaking, *modern* sculpture would comprise all that is not *antique* sculpture. But for the purposes of critical discrimination, we divide the history of sculpture into five periods:—

1. That which preceded the highest development of Greek art, comprising the Egyptian, Ninevite, and Lycian remains.

2. What we call the "*Antique*," comprehending all the sculpture of the Greeks and Romans, down to the complete subversion of the Roman empire; that is from about 700 years before Christ, to the sixth century of our era.

3. Mediæval sculpture, comprehending all those productions of the art, which date from the sixth to the twelfth century. During this time we find sculpture chiefly in alliance with architecture,

and devoted almost entirely to religious purposes. The examples which remain to us of this period we call Byzantine and Gothic: they are often curious for their significance, and interesting from their sentiment, but as far as knowledge of art, or elegance of form is concerned, they must be pronounced *crude*.

4. The period which we style the *Renaissance* (revival) comprehends all the productions of sculpture from the revival of literature and art in the fourteenth to the end of the seventeenth century. In the beginning of this time the art was struggling between a newly awakened admiration for the beautiful remains of antiquity, and an ignorance of the principles on which they were produced. There was a leaning to the picturesque and Gothic in style, redeemed by exquisite grace and elevated feeling, and often by an elaborate elegance of execution. But by degrees, as the real spirit of antique art was misapprehended, and the imitation of nature was neglected, and even contemned, the taste became more and more mistaken and depraved, and reached its utmost point of caprice and degradation in the works of Bernini and his followers, towards the close of the seventeenth century.

The observer will find in the various Courts of Architecture and Sculpture,—Assyrian, Egyptian, Greek and Roman, Byzantine, Mediæval, Renaissance—specimens of all the periods here mentioned, from the human-headed bulls of Nineveh, down to the "Nymph of Fontainebleau."

5. Modern sculpture (to which we are limited in this Handbook), dates from the close of the seventeenth century to the present time; but till the middle of the eighteenth century, and even later, the influence of the late Renaissance school, more or less modified by national or individual influences, reigned paramount. A style at once pompous and fantastic, that of Louis-Quatorze, pervaded the arts of Europe. In the beginning of the last century there were no schools or ateliers of sculpture but the French. The most celebrated was that of Pajou. Between 1700 and 1750 we find, in England, Rysbrach (a Fleming) and Roubilliac (a Frenchman), in possession of all the patronage of the country. In France, Pigalle, Falconnet, Lemoyne, and Slodsz, carried as far as possible what we call the "Louis Quinze" style. In Italy they had Corradini, who frittered away his undoubted talent in laborious frivolities.

Such was the state of things, when, in the middle of the last century, and within a year or two of each other, two men were born, destined, though each in a different way, to exercise an incal-

culable influence on modern sculpture. Their reception had been prepared by the critical essays of Winckelmann, the founder of a new and a purer code of taste and criticism, afterwards carried out by Lessing and Goethe. Canova was born in 1752, and Flaxman in 1755. The first, a Venetian by birth, seems to have inherited that love of genial nature which distinguished the Venetian painters: hampered by the Bernini school in which he had been educated, and awakened to the comprehension of the antique art, we find him all his life struggling under these combined—sometimes opposite—influences, but never wholly emancipated into originality or truth. It is not just to Canova, to consider his faults in the light they appear to us now; they are, in a mitigated form, the faults which belonged to his time: compared with those who have come after him, his mistakes and aberrations of taste are apparent; compared with those who preceded him (such men as Corradini, Pigalle, Lemoyne), his taste was pure and his aims were noble. Canova was as generally admired in his time as Bernini had been in the preceding age, and exercised as wide a sway. But since his death his influence has declined; and in proportion as purer and more elevated principles of art have become better understood, his tendency to the picturesque, the sentimental, and the meretricious has diminished the value of his works.

Far different has it been with our English Flaxman: he did not in his life-time rule the world of fashion nor of art; his works in marble are not numerous, for the patronage he received was in no respect commensurate with his merit; but he had early learned to understand and feel the principles of Greek sculpture, and his taste had never been vitiated by the florid inanities of the French school. His published outline compositions from the works of Homer, Æschylus, and Dante, being spread all over Europe, and more especially in Germany, had a lasting effect in forming a new generation of artists.

Thorwaldsen was the next great name: arriving at Rome, an obscure young man, twenty years younger than Canova, and at a time when the great Italian artist had reached the highest pinnacle of his celebrity, he was never misled by his example, nor subjugated by his influence; his was an entirely different organisation; his taste was purer; he held himself apart, not emulating Canova, but openly, and with a quiet power contending with him for the prize of excellence. It was remarked that whatever statue or group, *à l'antique*, proceeded from the studio of Canova,

Thorwaldsen soon after produced *his* version of the same subject, in a spirit altogether different, as if in defiance; we can compare here the Venus of Canova (No. 131) and the Venus of Thorwaldsen (No. 217); and it will be instructive to do so, to mark how the divinity of the latter transcends the fine lady graces of the former. The rival groups of "The Graces" should also be compared. Some of the pupils of Canova have avoided his defects (affectation and prettiness), and carried his distinctive excellencies (beauty of workmanship and classical elegance), far higher than he ever did, but no artist formed in the school of Thorwaldsen has ever surpassed or equalled him in the inventive poetry of his art: he excelled particularly in bas-relief, in which no modern sculptor but Gibson can be compared with him; there are many beautiful examples from both in this collection.

In looking over the Courts of Modern Sculpture, we cannot but be struck by some national characteristics. In the English school of art, with some brilliant exceptions, the general faults are negative,—a want of largeness of style, a poverty of invention, a want of fire and vigour in conception, and of elegance in execution. In the best works there is a purity and depth of feeling, united to great elegance of execution, of which we have reason to be proud.

In the French school we are struck by the presence of all those merits in which we are most deficient, but there is a tendency to the capricious, the sensual, the meretricious, from which our own sculpture is wholly free. I remember in the Great Exhibition of 1851, being struck, as all were struck, by the wonderful elegance, fancy, and invention displayed in the French sculpture, including the ornamental bronzes—by the careful design and finished execution of the most minute, as well as the larger objects. But we were also struck by the predominance of the voluptuous and the ferocious sentiment in some of their finest designs—the humane feelings, the moral sympathies, outraged on every hand. The appetite for sensation is as obvious in French art, as in their drama and literature; all react on each other.

In the German school we are struck by power and poetical feeling, and by a largeness of style, but also frequently by exaggeration and the want of grace and repose.

In Germany there are two schools of art of great celebrity. The Berlin school, at the head of which is Rauch, has taken a direction towards natural and individual character, excelling in busts, portrait-

statues, and what I have called the monumental and historical style, though not confined to these. The Munich school, which owns Schwanthaler as its chief, aims more at ideal representation and mythologic and poetic subjects.

In the best Italian examples there is much fire and poetry of conception and delicacy in the treatment; the faults most predominant in the Florentine and Roman schools are feebleness and mannerism. It will be remarked that the Milan sculptors, who rank high in point of originality and talent, have taken a decided turn to the romantic and picturesque style of art.

In the English collection we have to regret the absence of any works of Flaxman, Chantrey, Banks, Foley, and some others. Among the French sculptors, we miss Barye and Henri de Triqueti. Among the Italian names we do not find that of Tenerani. But we trust to see all these represented here in due time.

It has been necessary to make some critical remarks: they have been made reluctantly, but most conscientiously. It was the request of the Directors that this Catalogue should serve as a guide in some respects to the public taste. Therefore it is that the few criticisms which have been made, apply to the works of sculptors of eminent talent and established fame—for only criticism illustrated by such examples can be just, merciful, or useful—and it is ventured here with a deep feeling of responsibility, and of the true interests of art and artists. In none of the fine arts does such an amount of ignorance prevail as in sculpture. It is a universal complaint with sculptors, that they are forced to deviate from their own convictions of the true and the beautiful, to please the unrefined taste of patrons. Let those who wish to learn, come here: such materials for comparison and delightful contemplation were never before brought together to educate the mind and the eye of the public.

Several works of Sculpture have arrived too late for insertion in this edition: others only just in time to be named, but not described or illustrated. All these will hereafter be noticed at length.

NOTICE.

THE works of each sculptor will generally be found grouped together, as nearly as has been possible.

The principal works of Gibson, and of those artists of the English school who have studied or resided at Rome, including Wyatt, Macdonald, Crawford, Spence, and Theed, will be found arranged round the western end of the Great Central Transept.

The works of Canova and of some deceased French sculptors, such as Allegrain, Julien, Houdon, and Puget, are placed round the eastern end of the Great Transept.

The works of Bacon, Baily, and Lough, are placed at the south end of the Nave. In this part of the Nave, and nearer the Great Transept, are placed various works of the English and German schools: the English, on the east or garden-side; the German, on the west, or road-side.

On the right of the Great Transept, as we enter from the west, is the court of German and English Sculpture, where, besides the colossal Franconia, and the head of Bavaria, will be found a collection of Bas-reliefs by Thorwaldsen, Schwanthaler, Gibson, &c.

Opposite to this court, on the Garden-side, is the Court of Italian and French Sculpture, including the works of Monti, Rosetti, Dantan, Fraikin, Pradier, &c.

NOTE.

The Modern Sculptures are numbered with black figures.

The Busts in the Portrait Gallery with red figures.

The Sculptures in the Greek and Roman Courts with blue figures.

ENGLISH SCULPTURE.

*** *The names of the artists are arranged alphabetically.*

JOHN BACON was born in Southwark, 1740, of poor parents. He was apprenticed to a potter, and learned to model in clay, birds and beasts, and little figures, such as used to be sold for ornaments and playthings. From this humble occupation he rose by genius and industry to eminence and to riches. He received, in 1769, the First Prize for sculpture, and produced the next year a statue of Mars, carefully modelled and correct; and being the best thing which had been produced by a native English artist, it gained him great celebrity. But Bacon was not by nature or education formed to succeed in the classical or ideal. His portrait statues are far superior, particularly those of Dr. Johnson, and Howard the Philanthropist, now in St. Paul's. Bacon was patronised by George III. Besides being an eminent sculptor, he was an eloquent Methodist preacher. He died in 1799.

1. WILLIAM PITT, "THE GREAT LORD CHATHAM."

Statue. Above life size.

The monument to Lord Chatham, in Westminster Abbey, "represents him in the attitude of an orator, extending the sway of Britannia, by means of Prudence and Fortitude, over Earth and Ocean." The figure of Chatham is really fine, and the compliment which Cowper paid to it

"Bacon there
Gives Chatham's eloquence to marble lips"

not wholly misplaced or undeserved. The great statesman and orator seems in the act of addressing the House of Lords: the allegorical ladies who form part of the monument, and spoil it by affectation and mannerism, are here omitted. This is not a cast from the marble, but the original model from which the marble was worked, which adds to its value. Monumental statue, in the picturesque style.

2. DR. JOHNSON. *Statue.* Heroic size.

The original model for his monument in St. Paul's. Portrait statue, classically treated.

2*. THE ELEMENTS. *Four oval bas-reliefs.*

A. Earth. B. Air. C. Fire. D. Water. In a florid ornamental style.

EDWARD HODGES BAILY, R.A., F.R.S. An artist of distinguished genius and merited celebrity. He was born at Bristol in 1788. He studied under Flaxman, and has much of his fine taste and manner both in ideal and monumental sculpture. One of his best known works is the "Eve contemplating herself in a Fountain," of which there are many copies and repetitions.

3. A NYMPH PREPARING TO BATHE. *Statue.* Life size.

She is leaning, half undraped, against the trunk of a tree; a wreath of flowers, which she has just taken from her hair, hangs over her right arm; in the left hand she holds her loosened girdle. Classical, in a fine large style of treatment.

4. THE TIRED HUNTER. *Statue.* Life size.

Leaning in an easy attitude of repose against the trunk of a tree, and looking down at his dog resting at his feet; a hunting-horn is on the left. The head has the air of a portrait. Classically and finely treated. These two companion statues were executed in marble for Joseph Neeld, Esq., M.P., and gained a medal in the Great Exhibition of 1851.

3 A. SLEEPING NYMPH. *Statue.* Life size.

Executed in marble for Lord Monteagle.

3 B. THE GRACES. *Group.* Life size.

Seated figures; an original version of the subject. See No. 125.

3 C. APOLLO DISCHARGING HIS BOW. *Statue.*

An early work of the artist.

4 A. MATERNAL AFFECTION. *Group.* Life size.

Executed in marble for Joseph Neeld, Esq.

4 B. EVE. *Statue.* Life size.

Gazing at herself in the fountain. The original marble is in the Philosophic Institute at Bristol.

4 C. EVE LISTENING. *Statue.* Life size.

Executed in marble for Joseph Neeld, Esq., M.P.

JOHN BELL, born at Yarmouth, in Norfolk, studied in the Royal Academy, but never in Italy, nor under any master. Bell has distinguished himself by his models for art-manufacture, and his designs for industrial and ornamental art. By him are four of the Colossal Statues on the Terrace. That of CALIFORNIA being particularly fine and animated. All the works of this sculptor display great talent, with a leaning to the ornamental and picturesque in style.

5. UNA AND THE LION. *Group.* Small life size.

The Una of Spenser's "Faerie Queene," is the personification of Truth: she is accompanied and guarded by the lion, the symbol of generous Force or Strength. The antique conception of Truth is always unveiled (for the same reason that the Graces are unveiled), and here she bears the lily, symbol of purity. It has been rather ignorantly objected to this beautiful composition, that Spenser's Una is mounted on a white ass, the emblem of humility, and that the lion attends upon her; but the ass is not a statuesque subject, and the artist has shown equal taste and wisdom in generalising the idea, and treating it with abstract fitness and grace. A criticism more reasonable points to the dove and the garland on the lion's back, superfluous as accessories, and breaking the unity and simplicity of the lines. Small copies of this beautiful group in Parian, have rendered it familiar and popular. Poetical style, blending the sculptural and picturesque.

5 A. DOROTHEA. *Statue.* Life size.

She is seated by a fountain, in the disguise of a page. The subject is from Don Quixote. The original marble is in the possession of the Marquess of Lansdowne.

6. THE EAGLE SLAYER. *Statue.* Larger than life.

A hunter aims an arrow at an eagle in its flight: he bends his bow, looking upwards. The lamb, which has been torn from the flock, lies at his feet. As a display of form, energetic and animated. Cast in bronze, and exhibited in 1851.

6 A. JANE SHORE. *Statue.* Life size.

6 B. THE MAID OF SARAGOSSA. *Statue.* Life size.

7. ANDROMEDA. *Statue.* Life size.

For the story of Andromeda, see No. 47. The original statue, which was exhibited in bronze in the Great Exhibition of 1851, belongs to her Majesty, and adorns a fountain at Osborne. Classical style.

8. THE INFANT HERCULES. *Statue.* Life size.

In the act of strangling the serpent which had attacked him in his cradle.

8 A. THE BROTHER AND SISTER. *Group.*

9. SHAKESPEARE.

Standing figure, in an easy attitude; indicating repose and reflection. A monumental-portrait statue.

JOSEPH BONOMI. The only pupil of Nollekens. He is of English birth, though of Italian parentage. Studied in the Royal Academy; afterwards went to Rome, and being seized with an enthusiasm for Egyptian antiquities, betook himself to Egypt, and spent eleven or twelve years among the ruins of Thebes. His intimate acquaintance with Egyptian art has been turned to account in the Egyptian Courts, where most of the sculpture and modelling has been executed under his direction, and in great part by his own hand. In the Portrait Gallery are two busts modelled by Bonomi; those of Northcote, the painter, and Prince Hoare.

JAMES CRAWFORD, an American sculptor of distinguished merit and reputation, now settled at Rome; he was born at New York in 1814. His love of art induced him at an early age to place himself under the tuition of a carver in wood; in 1834 he went to Italy and studied in the atelier of Thorwaldsen; and in 1839 produced the first statue which introduced him to notice, the Orpheus. He has now a deserved celebrity in his own country; his works are charming for elegance of conception and finished execution. I should say from what I remember of his works at Rome, that the productions exhibited here hardly do justice to his genius and reputation.

10. FLORA. *Statue.* Life size.

There is a great deal of careful and elegant workmanship in this statue; but as a sculptural conception it is open to criticism on several grounds. The attempt to represent the figure unsustained is not happy, for the drapery has the appearance of being stuck against

something, we know not what; and the perpetual repetition of the semicircular sail-like folds is rather monotonous. The rapidity of movement, and the action of the air, which is supposed to produce this effect, would have also deranged the hair, which should float back. The face is too grave for Flora, and does not harmonise with the sentiment of the figure; and finally the flowers, though beautifully executed, are too heavy, and as accessories, too much a feature in the whole. It is a classical subject, treated rather too much in the Bernini style.

11. THE DANCERS. *Companion Statues.* Life size.

A. A little girl, dancing; she holds up her drapery with both hands, with a simple childish action, while she trips lightly forward. B. A little boy standing with a tambourine, which he has just broken. These two figures form a pair, and should not be disunited; they are in very pretty contrast, as expressing gay and sorrowful childhood. Picturesque style.

12. SMALL MODEL of a monument proposed to be erected to Washington, in the city which bears his name.

12*. VENUS. *Statue.* Life size.

A Dove at her feet; an amateur production presented by the artist, W. Fielder, Esq.

JOHN GIBSON, R.A. If we consider the length of time he has been before the public, and the number and beauty of his works, Gibson may now take rank as the first of our English sculptors. He was born at Conway, in North Wales, in 1791, the son of a landscape gardener. At a very early age he showed a disposition to imitative art, in which he was encouraged by an intelligent mother. When the family, in poor circumstances, removed to Liverpool, the boy was constantly observing and studying the prints in the shop windows, and then trying at home to imitate or reproduce what he admired. He was first bound apprentice to a cabinet maker (where he learned to carve in wood), then to an ornamental worker in marble, where he learned to model and use the chisel. He found an early friend and patron in Roscoe, the historian, by whose advice he was led to study such remains of Greek art as he could find in engravings or copies. At length his friends in Liverpool, struck by his talents, and interested by his amiable and modest character, entered into a subscription to send him to Rome. Furnished with a sum of money sufficient to maintain him for two years, and a letter to Canova, he set off for Rome in 1817. Canova received him with great kindness, assisted him generously; and

after studying with him for three or four years, Gibson set up for himself in 1821. From that time the history of his life would be the enumeration of his works. He has constantly resided in Rome, where he has never been without employment. His first patron was the Duke of Devonshire, for whom he executed a group of Mars and Cupid; and his second, Sir George Beaumont, for whom he executed Psyche and the Zephyrs. Many of his beautiful works will be found here, and the remarks which will be made on them in due order, will assist the observer to an appreciation of his genius. A very noble and just tribute to this great artist, may be found in the dedication to Bulwer's "Zanoni." We may refer to it for the character of the man as well as the sculptor —the man whose noble ambition has never been depraved by the appetite for wealth or the appetite for praise;—the sculptor whose love of Grecian art has never betrayed him into servility or plagiarism. For a bust of Gibson, see *Gallery of Portraits*, 400.

13. VENUS VINCITRICE. *Statue.* Life size.

This is a version of the Greek subject. She holds the apple. (See No. 132, and No. 217.)

14. FLORA. *Statue.* Small life size.

Half-draped, crowned with roses, and stepping forward with a rose in her hand. Classical.

15. CUPID DISGUISED AS A SHEPHERD-BOY. *Statue.* Life size.

Charming for its elegance, archness, and simplicity. The original marble was executed for the hereditary Grand Duke of Russia; again for the late Sir Robert Peel; and it has since been repeated by the artist at least seven times. Classical, with a touch of modern sentiment.

16. A WOUNDED AMAZON. *Statue.* Larger than life.

The Amazons were a race of warlike women, who are said to have lived in the neighbourhood of Mount Caucasus in Asia Minor, and admitted no men into their society; when threatened or oppressed, they defended themselves valiantly, and even invaded in their turn the nations around them, and were often victorious. They were governed by a queen, and founded some of the most famous cities of Asia Minor; among others, Smyrna and Ephesus. The Amazons figure conspicuously in Greek poetry and art. They are always represented with the Phrygian bonnet, proper to the inhabitants of Asia Minor, and the short tunic. There is a beautiful antique statue of a wounded and dying Amazon in the collection of Lord Lansdowne. This before us is a different version—the wound is not mortal. The idea of the attitude was taken from nature.

There is an Amazon in the Court of Greek Sculpture, which the observer will do well to compare with this. Classical style, with great originality, simplicity, and beauty in the conception.

17. NARCISSUS. *Statue.* Small life size.

The beautiful Thespian youth, who fell in love with the reflection of his own form in a fountain, fancying it the nymph of the stream. He is here represented as seated, and bending over the liquid mirror in contemplation of himself. Classical.

18. AURORA. *Statue.* Life size.

Eos, the Goddess of the Dawn, is here represented as the Dispenser of Dew, winged, as is usual in Greek art, and crowned with the morning star; she bears a vase in her right hand, and another vase is gracefully sustained by the left, and thus she steps forward as just risen from the waves which are at her feet. The original marble was executed for Mr. Henry Sandbach, who married a grand-daughter of Roscoe.

19. VENUS AND CUPID. *Group.* Life size.

Venus is half kneeling on the ground; Love, standing, fondly caresses his mother. Classical.

20. THE HUNTER. *Statue.* Life size.

This fine statue represents a young Greek hunter restraining his dog in a leash. The original marble, executed for the Earl of Yarborough, was in the Great Exhibition of 1851. Nude figure; classical style.

"So stands the youthful hunter, marble life;
In classic beauty true and true to nature:
He like the conqueror of the Python looks
Beyond himself, on to his victory,
Not won, like the bright god's, but yet to come,
And to his eye approaching. At his feet
See, eager for the chase with muscle strained
Against the arm that curbs him, the keen hound
In sight of prey, arrested as he springs!"

MRS. HENRY SANDBACH.

21. PSYCHE BORNE BY THE ZEPHYRS. *Group.*

When young Psyche was exposed on a mountain to be devoured, as she supposed, by some evil demon, the Zephyrs, by command of Cupid, lift her up and bear her from the precipice, down into the Valley of Bliss; she, with a soft, innocent, half childish fear, trusts herself to their sustaining arms. This beautiful airy group was an early work of the artist, and the first that brought him into notice; it was modelled in the year 1821, and first executed in marble for Sir George Beaumont; it has since been repeated for the Hereditary Grand Duke of Russia, and Prince Torlonia, the Roman banker. Classical subject; poetical and original in treatment.

22. HYLAS AND THE NYMPHS. *Group.* Life size.

Hylas was a beautiful youth, who being sent by Hercules to fetch water from a fountain, so attracted the admiration of the Naiads (the nymphs of the stream), that they seized him, drew him down to the depths below, and he was never seen more. The original marble is in the Vernon Gallery. Classical style.

23. CUPID WITH A BUTTERFLY. *Statue.* Life size.

Cupid standing, holds a butterfly in one hand, and is in act to draw an arrow from his quiver, with which to transfix it. This subject may have been suggested by the myth of Psyche, whose emblem was the butterfly; but the statue properly represents Eros—divine love, and the butterfly is here the spirit, the human soul. The original marble was executed for Lord Selsea, and duplicates are in possession of Mr. Richard Yates and Mr. Holford. The artist himself considers this eminently beautiful statue as his finest work. Classical style, recalling the purest antique in the easy grace of the attitude, and the exquisite modelling of the forms.

24. CUPID AND PSYCHE. *Bas-relief.*

Psyche, reclining on a couch, while Cupid seated at her side, sustains her in a tender attitude. He is supposed to be unseen by her, and from the soft melancholy in her face, she appears to complain that he will not reveal himself. The original marble was executed for the Queen. Classical style.

25. VENUS AND CUPID. *Bas-relief.*

The mother-goddess is seated, and Love, climbing on her knee, is caressing her. Classical style.

26. THE HOURS LEAD FORTH THE HORSES OF THE SUN. *Bas-relief.*

According to the beautiful Greek myth, the Hours (Horæ) were three sisters, Olympian divinities, daughters and ministers of Zeus; they presided over the seasons; it was their duty to guard the gates of Olympus, and to harness the divine horses to the chariot of Helios, (the sun) and to attend him in his course. This elegant group, which seems to float through æther, was executed in marble for Lord Fitzwilliam. Classical style.

27. PHAETON. *Bas-relief.* (The companion to the above).

Phaeton, the son of Helios (Phœbus or Apollo) was so presumptuous as to request his father to allow him to drive the Chariot of the Sun across the heavens for one day. The god, having bound himself by an oath, was obliged to yield. The youth, too weak to guide the celestial coursers, had nearly set the earth on fire, when Zeus struck him down with his thunderbolt, and he fell from the skies into the river Eridanus. The story, told at full length by Ovid,

has always been considered symbolical of rash ambition, and is a frequent subject of art.

"Meanwhile the restless horses neighed aloud,
Breathing out fire and pawing where they stood,
They spring together out, and swiftly bear
Th' amazed youth, through clouds and yielding air.
With winged speed outstrip the eastern wind,
And leave the breezes of the morn behind."

28. JOCASTA AND HER SONS. *Bas-relief.*

Eteocles, the son of Œdipus, having obtained possession of the throne of Thebes, deprived his brother Polynices of his just share of the kingdom, who, thereupon, fled, and, obtaining assistance from Argos, came up against Thebes with a large army. Jocasta, the mother of the two princes, with great difficulty obtained a truce and a meeting, and tried to reconcile her sons, but, from the violent and vengeful nature of Eteocles, failed in her endeavours. The two brothers afterwards slew each other in single combat. The scene which is taken from Euripides, is represented with true classical grace and simplicity.

29. WILLIAM HUSKISSON. *Statue.* Life size.

This statue of the great and lamented statesman who first opened the way to "free trade," was executed by Gibson, in 1847, and presented to the city of Liverpool, in bronze, and to the London Royal Exchange, in marble, by Mrs. Huskisson, the widow of the statesman. A portrait statue, in the classical style.

30. GRAZIA. (THE ROMAN MODEL, A CAPUAN GIRL). *Bust.*

This is the head of an Italian woman, a native of Capua, whose extraordinary and peculiar style of beauty, rendered her for many years a favourite model for the artists at Rome, particularly in those subjects which required a proud and stern expression; the features have all that regularity and ideal grandeur which we see in the Roman goddesses. The neck and shoulders are not in harmony with the head, and appear to belong to another woman of a different character.

JOHN HANCOCK was born at Fulham; he has pursued his art in London, has never visited Italy, and has studied under no master. His productions are distinguished by grace and originality of treatment.

31. BEATRICE. *Statue.* Small life size.

Beatrice Portinari, daughter of a noble Florentine, the young girl with whom Dante was in love in his early youth, and whom he has immortalised in his great poem, by making her the personification

of beauty, wisdom, and piety, and the presiding genius who at length conducts him to Paradise. The conception of the figure as she stands now before us, is taken from a passage in the Purgatorio, (canto xxx.); Dante meets on the other side of Lethe, an allegorical procession representing the triumph of Faith, closed by the appearance of Beatrice; he throws himself on his knees before her in tears and trembling; she reveals herself to him, reproving him gently for his past errors. Her speech begins with the line happily chosen as the inscription on the pedestal,—

"*Guardami ben; io son, io son, Beatrice!*"
Look on me well; I am—I am Beatrice!

But the sculptor has with a true feeling and judgment in his art, *generalised* the idea; so that this statue does not so much represent a particular moment or action, as it expresses a conception of character. The original model was in the Great Exhibition of 1851, and has since been executed in marble for Miss Burdett Coutts.

Two small *bas-reliefs*—the first representing—

32. CHRIST'S ENTRY INTO JERUSALEM.

The second—

33. THE PROCESSION TO CALVARY.

Exhibited in 1849, and executed in bronze for the Art Union of London.

T. E. JONES.

33*. CHILDREN WITH A PONY AND A HOUND. *Small Group.*

JOHN LAWLOR, born in Dublin, and studied under Smith, an Irish sculptor of some reputation. He has never been in Italy, and carries on his profession in London.

34. THE EMIGRANT. *Statue.* Small life size

A young girl, leaning against part of a mast, with rope and pulley, (which express the ship) seems to gaze with a melancholy air towards the receding shore. This figure, which belongs to the romantic style of sculpture, will speak home to many hearts at this time.

35. TWO BOYS WRESTLING. *Group.*

The two boys are contending for a bird caught in a snare and lying at their feet; the sentiment appears to be, that one boy wishes to set the bird free, and the other to keep it or kill it, which is discriminated by the expression in the two faces. Picturesque treatment.

36. A BATHING NYMPH. *Statue.* Small life size.

She is seated, undraped, on the edge of a fountain. The model of this elegant figure gained a prize medal in the Great Exhibition of 1851; but it remains in the artist's studio, and has not yet been executed in marble. Classical style.

JAMES LEGREW, born at Caterham, in Surrey; a pupil of Sir Francis Chantrey.

37. SAMSON. *Colossal Statue.*

He stands, in the act of bursting his bonds. This statue is intended as a model of the athletic form in violent exertion. It is a fault that while the size and proportions suppose height and distance, the attitude is so contrived as almost to prevent the head and features from being seen. Exhibited in 1843. Sacred subject, treated in the classical heroic style.

38. MUSIDORA. *Statue.* Life size.

Preparing to bathe, she looks up alarmed and listening. The subject is from a well-known passage in "Thomson's Seasons." Exhibited in 1850.

39. MURDER OF THE INNOCENTS. *Group.* Life size.

The story is expressed here very simply by a single group: a mother holding her dead child and looking up, as appealing to heaven. The conception is pathetic, but there is nothing to identify the especial story. Exhibited in 1851. Sacred subject.

J. G. LOUGH, born at Greenhead, in Northumberland, began by studying from the Elgin marbles; then went to Italy in 1843, where he remained for four years, but has not studied under any master.

40. MILO. *Colossal Statue.*

Milo (or Milon) of Crotona, was a wrestler, celebrated for his gigantic form and great bodily strength, and not less for his tragical death. He had been six times crowned as conqueror in the Olympic, and as many times in the Pythian games; and on one occasion had carried off a bull upon his shoulders. On a certain occasion, passing through a forest, he saw a tree which had been partially split by the wood-cutters, and attempting to rend it farther with his fist, it closed upon his hand; and thus caught, and unable either to escape or defend himself, he was held fast until devoured by the wolves. This is a subject often repeated in sculpture, as it gives an opportunity of displaying the figure fixed in position, yet in violent muscular action; but it is painful in sentiment, because of the

hopelessness of the struggle. The original marble was executed for the late Duke of Wellington. See (No. 101) another conception of the same subject by Falconnet, where Milo has been thrown to the earth and is attacked by a lion. Another famous Milo (No: 117) is the statue by Puget, in the Louvre. But the conception by Lough is far superior in statuesque simplicity and truth.

41. SATAN. *Colossal Statue.* Seated.

If the wings were taken from this statue, the bulky form would convey the idea of a Hercules in repose, or a Milo of Crotona. Milton's Satan, though fallen, is still an angel, "nothing less than the archangel ruined." His might is not corporeal, but spiritual. It is the union of amazing intellect and beauty and ethereal grace, with ambition, cunning, hatred, envy and despair, which make him such a poetical creation, and therefore a fit subject for art. This statue, though displaying the artist's knowledge of form, cannot be said to be *poetically* treated.

42. ARIEL. *Statue.* Small life size.

The marble is in the possession of the Duke of Sutherland.

43. TITANIA. *Statue.* Small life size.

44. PUCK. *Statue.*

These two form part of a series of figures from Shakspeare, in the picturesque style. Executed in marble for Sir Matthew White Ridley, Bart.

44.* DAVID. *Statue.* Life size.

Modelled in 1829. The original marble is in the possession of Earl Grey, at Howick.

45. APOTHEOSIS OF SHAKSPEARE. *Bas-relief.*

Intended for a frieze to ornament a gallery in which are placed several statues taken from Shakspeare's works. The centre represents Shakspeare glorified. On the right the drama of Macbeth is represented by a succession of groups, 1. the three witches meet Macbeth and Banquo; 2. Macbeth after the commission of the murder; 3. Lady Macbeth walking in her sleep; 4. Birnam Wood removed to Dunsinane; 5. Death of Macbeth. Macduff crowned by victory; 6. the three witches and Hecate. On the left the play of the Tempest is represented by a succession of groups,—1. Caliban; Ariel; 2. Prospero; Miranda asleep; 3. the shipwrecked mariners; 4. the sleeping King, with the conspirators and Gonsalez; 5. Ferdinand and Miranda, with Prospero; 6. the Masque of Ceres and Iris. Picturesque style. Executed for Sir Matthew White Ridley, Bart.

46. THE MOURNERS. *Group.* Life size.

A dead warrior lying on the earth is mourned over by a desolate female figure. His horse stands by with head drooping. Picturesque style.

LAURENCE MACDONALD, a Scotchman by birth, has long been settled at Rome, and has attained to great eminence in his profession; he is particularly celebrated for his busts, of which there are many fine examples in the Portrait Gallery here.

47. ANDROMEDA. *Statue.* Life size.

She was the daughter of Cepheus, King of Ethiopia; her mother Cassiope boasted that her beauty surpassed that of the Nereids, for which contempt the Nereids, offended, prevailed on Poseidon (Neptune) to send an inundation, and a sea-monster, to ravage the country. The oracle, having been consulted, replied, that these calamities should cease if Andromeda were delivered to the monster, and Cepheus was obliged to yield to the wishes of his people. She was accordingly chained to a rock on the shore, and would have been devoured it Perseus had not rescued her. Mounted on his winged horse he slew the sea monster, and afterwards claimed Andromeda for his bride. The scene of this story is by some authors placed near Joppa, on the coast of Phœnicia; it was a favourite theme with the Greek poets and artists; and as it gives the opportunity of displaying the undraped female form in many varieties of attitude, with the association of a well-known pathetic story, it has often been repeated in modern times. This is a felicitous version. The original marble was executed for the Marquess of Abercorn. Classical style.

48. ULYSSES. *Statue.* Heroic size.

Ulysses recognised by his dog Argus. The King of Ithaca, so distinguished by his wisdom and exploits in the Trojan war, was condemned, by the enmity of Venus, to many years of trials and wandering before he reached his native shore; and his adventures form the subject of Homer's second great poem, the Odyssey. It is there related that Ulysses, on returning to Ithaca, in the disguise of a beggar, passed unheeded and unknown to all except his old and faithful dog Argus:—

> "He knew his lord, he knew and strove to meet;
> Soft pity touched the mighty master's soul,
> Adown his cheek a tear unbidden stole,
> Stole unperceived."—*Odyssey*, B. xvii.

This is a very fine statue, in the classical style, remarkable for dignity and pathos, and for a far deeper sentiment in the features than is usual in genuine Greek art; this is owing, perhaps, to Macdonald's experience in rendering countenance. The original marble was executed for Sir Arthur Brooke.

WILLIAM CALDER MARSHALL, R.A., and A.R.S.A., was born at Edinburgh; he studied his art under Chantrey and Baily, was at Rome in 1836-7-8, and has since pursued his art in London with deserved and increasing celebrity. He has produced many works remarkable for poetical grace and purity of feeling. He is one of the three sculptors employed in the House of Lords, for which he has executed the statues of the two Chancellors, Lord Clarendon and Lord Somers; also the statue of Sir Robert Peel, in bronze, for Manchester.

49. THE FIRST WHISPER OF LOVE. *Group.* Life size.

This is *perhaps* intended for Cupid and the nymph Eucharis. He hides his bow behind him with the right hand, while with the left he removes her tresses, and she bends down, half yielding, half fearful, to listen to his whispered tones. Classical, with something of modern sentiment in the conception.

50. A DANCING GIRL. *Statue.* Small life size.

The figure is represented in repose, and is particularly graceful and easy; she holds a tambourine in the left hand, and in the right hand, which rests on the stem of a tree, she holds a garland. This statue should be compared with Canova's conception of the same subject, No. 137. With equal elegance, the one before us has far more of nature, simplicity, and quietude. She is resting, while Canova's dancer is only pausing. This statue was executed in marble, for the London Art Union, and exhibited in 1848. It has been reproduced, of a small size, in Parian, and forms an exquisite ornamental statuette. Classical style.

51. SABRINA. *Statue.* Small life size.

The subject is from Milton's "Comus." Sabrina (the nymph of the river Severn), is seated, listening to the invocation of the Attendant Spirit:—

> "Sabrina fair,
> Listen where thou art sitting
> Under the glassy, cool, translucent wave,
> In twisted braids of lilies knitting
> The loose train of thy amber-dropping hair:
> Listen for dear honour's sake,
> Goddess of the silver lake;
> Listen, and save!"

This charming figure, beautiful in itself, and beautiful from its association with one of the greatest of our poets, has become extremely popular from the small copies in Parian which have found their way even to the antipodes. I am almost ashamed to add that the original marble still remains in the studio of the sculptor. Poetical style.

52. ZEPHYR AND AURORA. *Group.* Life size.

Zephyr leading forth Aurora (Eos, or the Dawn,) half sustains her with his circling arm, while the goddess, crowned with the morning star, and holding flowers in her hand, seems in the act of descending from the skies. A very beautiful and poetical composition. Classical style, verging on the picturesque.

53. THE POET CHAUCER. *Statue.* Life size. Standing.

Geoffrey Chaucer, the author of the Canterbury Tales, lived in the time of Edward III., and died in 1400. He is here represented in the dress of his time, holding a pen and book, and inkhorn. (See the Gallery of Portraits, No. 406).

EDGAR GEORGE PAPWORTH, Jun., studied under E. H. Baily, R.A., and received the Royal Academy gold medal for the best original group in sculpture in 1853.

54. A NYMPH OF DIANA. *Statue.*

Seated and looking down upon her dog.

J. RICHARDSON.

55. MERCURY. *Statue.* Seated figure, life size. Presented by the sculptor.

LOUIS ROUBILLIAC was a Frenchman by birth, but as he lived, worked, and died in England, adopted it as his country, and is never reckoned among the French sculptors, I place him here. He was born at Lyons, about 1695, came to London, in 1720, a poor friendless boy, and began by working as a journeyman stone-cutter; from this position he raised himself to celebrity, and was, as Allan Cunningham emphatically styles him, "a genius and a gentleman." The first work which gave him reputation was his statue of Handel. His *chef d'œuvre* is the statue of Sir Isaac Newton holding the prism, in the Library, at Cambridge. Everything Roubilliac did was full of life and vigour, but in the most exaggerated bad taste, theatrical in action, often incorrect in form, and the draperies heavy, angular, and fluttering in the wind. His busts are excellent. He died in 1762.

56. SHAKESPEARE. *Statue.* Life size.

The original marble was executed for Garrick about the year 1758, and now stands in the vestibule of Drury Lane Theatre. It is said that

when Roubilliac was considering in what position he should represent the great English poet, Garrick threw himself into an attitude which he thought poetical and Shakesperian; and thus the most gifted of mortal men stands before us here, *trying* to look elegant and inspired! Portrait statue; picturesque and artificial. Compare with Bell's statue, No. 9.

B. E. SPENCE, born at Liverpool about 1825; studied at Rome under Gibson. He has successfully treated several subjects taken from our own poets, two of which are here exhibited; a third, Ophelia, we have not seen.

57. LAVINIA. *Statue.* Life size.

This is "the lovely young Lavinia" of Thomson's Seasons, whose story is so familiar to us. She is represented as a gleaner looking down modestly, and holding in her hand a few ears of wheat. The moment chosen seems to be that where she stands before Palemon. Poetical style. This statue was executed in marble for Mr. S. Holmes of Liverpool.

58. HIGHLAND MARY. *Statue.* Life size.

This statue represents that beautiful Highland girl whom Burns loved and immortalised. She holds in one hand a book, perhaps the poems of her lover; the other holds her plaid, which is partly thrown over her head. The whole figure is expressive of that modesty and simplicity which we have associated with the character. Poetical and picturesque style.

59. FLORA. *Statue.* Life size.

The Goddess of flowers (who was not a Greek, but a Roman divinity), is here represented crowned with flowers, holding a garland in both hands, and stepping forwards. Classical.

WILLIAM THEED, born in London, studied for five years as a pupil of E. H. Baily, R.A.: he then repaired to Rome, where he practised his art with deserved reputation and success for twenty-two years, assisted by the friendship and advice of Thorwaldsen and Gibson. The artist has now fixed his residence in London.

60. NARCISSUS. *Statue.* Life size.

Narcissus was a beautiful youth of Thespis in Bœotia, who, according to the Greek story, fell in love with his own face reflected in a fountain (mistaking it for that of a Naiad), and pining to death, was changed into the flower which bears his name. He is here represented standing, leaning on his hunting-spear, and gazing into

the stream. The original marble was executed at Rome for the Queen, and is now at Osborne. Classical. (See No. 17.)

61. PSYCHE. *Statue.* Small life size.

She stands in a pensive attitude holding the bow of Cupid. Executed in marble at Rome, for the Queen, and now at Osborne. Classical.

62. HUMPHREY CHETHAM. *Statue.* Larger than life.

"The figure of Chetham is in an easy sitting attitude, with a scroll of paper in the right hand; and the head, which is characterised by considerable expression, has been copied from a well-authenticated portrait on panel. The costume is that of the Seventeenth century, and at the foot of the pedestal is a boy in the dress worn by those who receive their education in the school.

"Humphrey Chetham was the greatest benefactor of his time to the town of Manchester. He was born in 1586, being the third son of Henry Chetham, of Crumpsall, gentleman; and is described by Fuller, in his 'History of the Worthies of England,' as 'dealing in Manchester commodities sent up to London, and signally improving himself in piety and outward prosperity. He was a diligent reader of the Scriptures, and of the works of sound Divines, and a respecter of such ministers which he accounted truly godly, upright, sober, discreet, and sincere. He was made high sheriff of the county of Lancaster in 1635, and discharged the place with so great honour, that very good gentlemen did wear his cloth at the assize to testify their unfeigned affection to him.'

"This admirable man founded a school for forty boys; and bequeathed 1000*l.* for the purchase of a library, and for the use of all who wished to improve themselves by reading. The value of the property bequeathed for these purposes has now so much increased as to be sufficient to educate, maintain, and clothe 100 boys; and the library which was thus begun contains, at the present time, more than 23,000 volumes of the best works in Theology, History, Greek and Miscellaneous Literature.

"The magnificent Statue now before us is the pious gift of one who, in early life, was a recipient of Chetham's bounty; and who, after vainly endeavouring to enlist others who had been in like manner benefited, in the work of erecting a suitable memorial in honour of their benefactor, at length determined to undertake the whole himself. It would be but justice to the high motives of this gentleman, as well as gratifying to the public, if more were known respecting him than we are able to communicate; but his name is kept secret, and must remain so for some length of time."

FREDERICK THRUPP. (We have not been favoured with any particulars relative to this sculptor.)

63. A BOY WITH A BUTTERFLY. *Statue.* Life size.

He kneels upon one knee, about to seize the winged creature which has settled on the ground. Suppose this subject treated with more of the classical spirit, it would suggest the idea of Eros about to raise Psyche (the soul), from the earth.

SIR RICHARD WESTMACOTT, R.A., D.C.L., born in London; went to Italy in 1792; studied for some time under Canova; succeeded Flaxman as professor of Sculpture in the Royal Academy in 1827.

64. PSYCHE. *Statue.* Small life size.

The original marble is in the gallery of the Duke of Bedford, at Woburn Abbey.

65. A YOUNG NYMPH. *Statue.* Small life size.

She is in the act of unclasping her zone. The original marble is in the possession of the Earl of Carlisle.

RICHARD WESTMACOTT, JUN., R.A., born in London; went to Italy in 1820, and studied there for six years, but not under any master.

66. A FAUN WITH CYMBALS. *Statue.* Life size.

Seated figure; the statue in marble was executed for the Duke of Devonshire.

67. AN ANGEL WATCHING. *Statue.* Life size.

Part of a large monumental composition. The original marble of this grand and simple figure was executed for Lord Ashburton. Sacred subject.

67.* DAVID. *Statue.* Life size.

As conqueror of Goliah.

68. VENUS AND CUPID. *Group.* Life size.

Venus carries her mischievous son on her back slung in her girdle.

69. VENUS INSTRUCTING CUPID. *Bas-relief.*

Venus instructs Cupid to take on himself the form and features of the boy Ascanius, and in this disguise to fire the heart of Dido with an unconquerable love for Æneas.

70. VENUS AND ASCANIUS. *Bas-relief.*

The goddess then takes up Ascanius, conveys him, sleeping, to her Idalian bowers, and keeps him there till Love has accomplished the

purposed fraud. Ascanius wears the Phrygian cap proper to those who inhabited the plains of Troy.

Both subjects are taken from Virgil (Æneid. b. i., 935), and form a pair. They were executed in marble for the Earl of Ellesmere. Classical style.

71. "GO AND SIN NO MORE." *Bas-relief.*

The subject is taken from John viii., 11. Sacred subject.

72. PAOLO AND FRANCESCA. *Bas-relief.*

The subject is taken from the fifth canto of Dante's Inferno, where Paolo Malatesta, and Francesca di Rimini, who had sinned together, are swept along in the region of eternal woe by a perpetual whirlwind,—

> "No hope to them can ever comfort bring,
> Either of rest or lesser punishment."

This bas-relief was executed in marble for the Marquess of Lansdowne.

RICHARD WYATT, born in 1795, in London. He studied first under the statuary, Rossi; in 1821 went to Paris and studied for a short time under Bosio. He then proceeded to Rome, and placed himself under the direction of Canova; here he found Gibson, and a close friendship took place between them, which no rivalry afterwards disturbed. Wyatt continued to reside at Rome for nearly thirty years, devoted to his art, living a life of tranquil retirement, and working from early morning till late at night. His character as a man was gentle and amiable; he died of a sudden attack in May, 1850. Several of his works were in the Great Exhibition of 1851, and the prize of sculpture was, on that occasion, adjudged to him, though dead. His great merit consists in the treatment of the female figure; in softness and finish of execution he nearly equals Pradier, and in purity and delicacy of sentiment far excels him. All his works are classical in subject and conception, with a touch of modern sentiment and feeling in the treatment.

73. INO AND BACCHUS. *Group.* Life size.

She is seated, and the boy-god, who has flung himself against her knee, is looking up in her face. Clusters of grapes are near them. When Bacchus lost his mother Semele, he was confided by Zeus (Jove) to the care of Ino, his aunt, who nursed him tenderly, and fed him with grapes; after her death Ino was rendered immortal by her divine nursling, and worshipped as a sea-nymph under the name of Leucothea. Another treatment of this subject may be remembered in the beautiful group by Foley. Classical.

74. CUPID AND THE NYMPH EUCHARIS.

The subject is from Fenelon's Telemachus. Cupid is sent by Venus to inspire with love the nymphs of Calypso. Eucharis, seated, appears to listen to his beguiling words.

75. A NYMPH. *Statue.* Small life size.

She sustains her drapery with both hands, the upper portion of the figure being undraped. Classical.

76. A NYMPH ENTERING THE BATH. Small life size.

She is drawing the drapery from her left arm, holding in her left hand the girdle she has just unclosed; she looks down, contemplating the stream at her feet; behind her (and serving to sustain the figure), is a vase, which is the appropriate accessory. Exceedingly elegant in conception and treatment. The original marble was executed for Lord Charles Townshend. At the sale of Lord Charles Townshend's effects, in May 1854, this beautiful statue was sold for 410 guineas, and is said to have passed into the possession of Baron Rothschild. Classical style.

77. A NYMPH ABOUT TO BATHE. *Statue.* Life size.

The same subject as the preceding, but differently treated. She, also, sustains her drapery, and steps forward, just touching the water with her left foot. Classical.

78. A HUNTRESS. *Statue.* Life size.

Probably one of the attendants on Diana, the divine huntress; she holds in one hand a leveret, in the other a bow; a beautiful and animated conception, both in the face and the movement. Classical.

79. A NYMPH OF DIANA.

She holds a leveret in her left hand; with her right she repels a greyhound. The marble statue was exhibited in 1850. The subject is classical, but the attempt to give texture (as here of the hide of the dog and the leveret), makes the treatment verge on the picturesque.

80. ZEPHYR WOOING FLORA. *Group.* Life size.

81. A SHEPHERDESS WITH A KID. *Statue.* Small life size.

She is seated, holding flowers with her right hand, while with the left she repels a kid, which is climbing to her knee to reach them.

82. PENELOPE. *Statue.* Small life size. Standing.

She stands looking down at the dog Argus; the right hand sorrowfully pressed to her heart; in the left she holds the bow of Ulysses.

The passage of the Odyssey which suggested this fine statue is to be found in Book xxi., where Penelope, still grieving over the absence of her heroic husband, but beset by dangers, proposes to her suitors to bestow her hand on him who should send a shaft from the bow of Ulysses through twelve rings in succession. Classical style. Very beautiful and antique in conception, with all the repose, and perhaps more of sentiment than the Greek artists would have given. This statue was executed in marble for the Queen, and is now in the private apartments of Windsor Castle.

FRENCH SCULPTURE.

*** *The names of the artists are placed alphabetically.*

CHRISTOPHE-GABRIEL ALLEGRAIN, born at Paris, 1710; the time in which he flourished (the reign of Louis XV.) was an age of the most depraved taste in art, when the works of Pigalle were supposed to vie with those of Phidias. Allegrain was patronised by Madame Du Barry; he died in 1795.

83. VENUS AT THE BATH. *Statue.* Life size.

Seated figure, almost undraped; a very perfect example of what we call *French* grace, in the *Louis Quinze* style: dated 1767. From the Gallery of Modern Sculpture in the Louvre, at Paris.

AUGUSTE BARRÉ, of Paris.

83*. BACCHANTE. *Statue.* Life size.

She is crowned with ivy; the panther, sacred to Bacchus, is at her side. The attitude and the air of the head express a mixture of languor and inebriety. A classical subject, neither in a classical nor a pure style of art.

FRANCIS JOSEPH BOSIO, born at Monaco in 1769, studied at Paris in the atelier of Pajou, and has since practised his art there, patronised and employed by Napoleon, and, after the restoration, by Louis XVIII; Member of the Legion of Honour; Knight of the order of St.-Michel, and Baron. He died in 1846, and has left scholars who have attained a high reputation.

84. THE NYMPH SALMACIS. *Statue.* Small life size.

She was the presiding nymph of a fountain near Halicarnassus in Caria, which had the property of rendering weak and effeminate all who drank of its waters. She is here seated on the ground; the attitude is ungraceful and unmeaning: the face and features bad. This statue, which ranks as a masterpiece of the artist, gives no high idea of his power. The original in marble was in the Exposition of 1824; it was purchased by the French government, and placed in the gallery of the Luxembourg, at Paris. A classical subject; style conventional and poor.

PIERRE CARTELIER, born at Paris 1757, died there in 1831. A sculptor of great reputation in his own country. By him are the bas-reliefs on the triumphal arch in the Place du Carrousel, and the statue of Minerva, in the gallery at Versailles, is considered his master-piece.

85. MODESTY. *Statue.* Life size.

A female figure standing, and about to wrap her drapery round her, as if offended by intrusion; a tortoise shrinking into its shell is at her feet, which completes the idea. The original statue was executed in marble for the Empress Josephine, and stood in her boudoir at Malmaison. Classical, but rather rather too sentimental in style.

ANTOINE-DENIS CHAUDET, born at Paris in 1736, died in 1810. He commenced his career as a painter; afterwards became a distinguished sculptor, and was much patronised by Napoleon, for whom he designed the greater number of the series of the "Napoleon medals," and the bronze statue, which once stood on the summit of the column in the Place Vendôme, afterwards pulled down with ignominy, and the fragments used up to cast the bronze of Henry IV. At the period of Napoleon's marriage he was summoned to Compeigne, to model a bust of the new empress, Marie-Louise; on presenting himself, he found a rival sculptor already employed on the task, which had such an effect upon him that he died a few days afterwards.

86. CUPID. *Statue.* Life size.

Cupid with a butterfly (the emblem of Psyche or the Soul); he kneels on one knee, and while seizing the butterfly with one hand, presents a flower to attract it with the other; a fanciful treatment of one of the thousand variations on the myth of Cupid and Psyche. Classical.

87. CYPARISSUS. *Statue.* Life size.

This was a beautiful youth, the son of Telephus, who having by accident killed the favourite stag of Apollo, of which he had the care, was seized with such excessive grief that he pined away, and was changed into a cypress. The original marble is in the Louvre, at Paris. Classical style, but feeble.

88. A DOG.

Lying on the ground and watching with ears erect. The original marble is in the Luxembourg gallery.

89. CASIMER PÉRIER. *Medallion.*

(See the Gallery of Portraits No. 291).

CLAUDE-MICHEL CLODION, born at Nancy, in France, in 1745, died at Paris in 1814. He executed a great number of small ornamental works, remarkable for grace and what the French call *verve*, but not in a pure or classical taste; and one large group, a family about to be destroyed by the flood, which has great merit, and is now in the gallery of the Luxembourg at Paris.*

90. A BACCHANTE. *Statue.* Small life size.

She bears a little satyr on her shoulder. A classical subject in the picturesque style.

ANTOINE-LAURENT DANTAN, born at St. Cloud, near Paris, studied under Bosio, and obtained the first prize of the Academy, ("*Le Grand Prix de Rome*") in 1828. This Dantan must not be confounded with another Dantan, who is a caricaturist in sculpture.

91. A NEAPOLITAN GIRL. *Statue.* Life size.

She is listening to the sound of her tambourine. An elegant statue, in the picturesque style.

92. ADMIRAL DUQUESNE. *Colossal Statue.*

For an account of this French naval hero, see Portrait Gallery, No. 265. He is here represented standing in the gorgeous costume of his time, (that of Louis XIV.) with cannon and cannon-balls at his feet. The statue has been cast in bronze for his native town, Dieppe. Monumental picturesque style.

* By this sculptor are two small groups of Centaurs and Bacchantæ, modelled in terra-cotta, and wonderful for vigour and spirit, in the picturesque style; now on view at Marlborough House.

JOSEPH DEBAY, a pupil of Chaudet, and at present living at Paris.

93. THE THREE FATES. *Group.* Larger than life.

The Three Fates (Les-Parques; in Latin, *Parcæ;* in Greek, *Moirai*), ancient Greek divinities, who presided over the duration and destinies of human existence—birth, life, and death. Sometimes the poets describe them as three stern, hideous old women (thus Michael Angelo has painted them); but in general they are represented as three virgins, ever young, and severely beautiful, whom the gods have commissioned to spin out the existence of man. In the group before us, Clotho, in the centre, spins the thread; Lachesis, seated, holds the globe (horoscope), and near her is the urn from which Zeus distributes the various destinies of mortals; on the left of Clotho sits Atropos, with a pair of shears to sever the thread of existence. She has the winged thunderbolt on her head, and figures as Nemesis. On the pedestal, twenty-four figures, floating hand-in-hand, represent the circle of human existence. Classical subject; and clever, academical treatment.

JEAN BAPTISTE JOSEPH DEBAY, born at Nantes, studied under his father, Joseph Debay, gained the first prize of the Academy, called the "*Prix de Rome,*" in 1829, and the cross of the Legion of Honour in 1851.

94. THE CHASE. *Group.* Life size.

Called also the Deer-Slayer. The hunter has seized the stag at bay, by the horns, and with the other grasps his sword: a hound has seized the animal by the ear. A fine spirited group, in the picturesque style. Intended to be cast in bronze, for which it is especially adopted.

95. MODESTY AND LOVE. *Group.* Life size.

AUGUSTE DEBAY.—The younger son of Joseph Debay. He studied first as a painter under Gros, but has since become a soulptor.

96. THE FIRST CRADLE. (Le premier Berceau). *Group.* Life size.

Eve, our general mother, holds on her knees, and encircled in her arms, her two sons, Cain and Abel, who slumber with their arms entwined in each other. The heads of the two children are well discriminated in character. Cain seems to frown in his sleep; Abel, has the soft pure lineaments which the early painters gave to the heads of the infant Christ. Eve, bending thoughtfully and fondly over them seems to anticipate their future fate. A group of extraordinary talent and power, both in conception and treatment. The form of Eve has all the amplitude and vigour which ought to characterise

the first parent; and thus Michael Angelo has represented her. On the pedestal are three small bas-reliefs, from the history of the two brothers. The original marble of this fine group was in the Great Exhibition of 1851, and attracted much attention. I am unable to say into whose possession it has passed. Sacred subject.

LOUIS DESPREZ, born at Paris, a pupil of Bosio. He was sent to Rome with the Great Prize, in 1826. He is principally distinguished for his busts and portrait statues.

97. L'INGENUITÉ. *Statue.* (Simplicity.)

The idea is expressed here by the figure of a very young girl, kneeling on one knee, and looking with curiosity at a snail, while timidly touching its horns. This statue gained the prize medal for sculpture in 1843.

FRANCESCO DURET is the son of a sculptor. He was born in Spain about 1806, studied under Bosio, and was sent to Rome with the first prize in 1824. He is a man of great genius, and has executed many works in his own country, distinguished by their elegance and by a certain originality of treatment.

98. A NEAPOLITAN DANCER. *Statue.* Small life size.

He is dancing the Tarantella. The original model was exhibited in the Salon of 1833, with very general applause. It has since been purchased by the government, and cast in bronze for the gallery of the Luxembourg, at Paris. A statue in the picturesque style, full of nature, life and spirit.

99. A NEAPOLITAN IMPROVISATORE. *Statue.* Life size.

Crowned with vine leaves, and with a tub of grapes at his side, he holds a guitar, and seems to be reciting for the amusement of the villagers. Full of life and expression, and admirably executed, in the picturesque style.

ANTOINE ETEX, born at Paris, where he studied under Pradier. He obtained the cross of the Legion of Honour in 1841. Among his works are some of the best bas-reliefs on the Arc-de-l'Etoile, at Paris.

100. CAIN. *Colossal Group.* Marble.

Cain, seated in despair, with his wife and children at his feet; "My punishment is greater than I can bear!"

ETIENNE-MAURICE FALCONET, born at Vinis, on the Lake of Geneva, in 1716. A sculptor celebrated in his time, and a man of great genius, though depraved by the taste of his age. He is eminently a picturesque sculptor. The famous colossal equestrian statue of Peter the Great, at St. Petersburg, is one of his best works, and occupied him twelve years. He died in 1791.

101. A BATHER (LA BAIGNEUSE). *Statuette.*

102. MILO OF CROTONA. *Small Group.*

Caught by the hand in the split trunk of a tree and unable to defend himself, he is devoured by a lion. This spirited group was executed in 1745 (See No. 40). It differs from the usual treatment in this, that Milo is here thrown to the ground. A classical subject; picturesque style.

C. FRAIKIN, a Belgian sculptor of high reputation, who resides at Shaerbeek, near Brussels. It is said of him that he excels in the female figure, and in the expression of life and movement, and also, "that he has the same luxurious appreciation of feminine beauty, and the same power of producing it with his chisel that Etty had with his pencil;" with regard to which, it may be remarked, that nothing could be more unfit to be transferred to sculpture than the style of Etty; and that Fraikin is as deficient in purity of taste as Canova, Pradier, and some others.

103. CUPID CRADLED IN A SHELL.

The idea of this composition seems to have been suggested by Raphael's marble of the Dead Boy and the Dolphin.

104. CUPID CAPTIVE. *Group.* Life size. Marble.

This group represents a nymph or a Venus (for the character is not well discriminated), running off with a little Cupid seated on her shoulder, whom she holds fast by one leg and a finger. The figure is almost without drapery and the grace of the attitude mannered and picturesque. The original marble was in the Great Exhibition of 1851.

105. A WOMAN OF THE CAMPAGNA OF ROME. *Ideal bust.* Life size.

A melancholy and classical head.

106. A WOMAN OF THE RHINE. *Ideal bust.* Life size.

Crowned with vine leaves, and with a joyous expression.

These two companion ideal busts are intended, in subject, in character, and in sentiment, to contrast with each other.

WILLEM GEEFS, born in 1806; the son of a baker. He is now the first of the Belgian sculptors. His brother, Joseph Geefs, also a sculptor, executed the colossal equestrian statue of Godfrey of Bouillon, which was in the Great Exhibition of 1851.

107. PETER PAUL RUBENS. *Colossal Statue.* Bronze.

Erected to the honour of the celebrated painter in the Place Vert at Antwerp, where Rubens resided for many years of his life. This statue represents him in the dress of his time; his palette at his feet.

108. MALIBRAN. *Statue.* Life size.

Maria Garcia de Beriot, better known as Madame Malibran, the celebrated singer; next to Pasta, the most gifted lyrical actress of modern times. After a brief, but brilliant career, she died suddenly, while singing at the musical festival at Manchester, in 1836, being in her twenty-eighth year.

It has been remarked that the *pose* of this statue is not characteristic of the vivacious, impassioned singer it represents; but we must remember that it is a *monumental* and *idealised*—not a *portrait*, statue. The original marble is on her monument at Laeken, near Brussels.

109. THE LIFE OF ST. HUBERT IN A SERIES OF EIGHT BAS-RELIEFS.

St. Hubert, the patron saint of hunting, and a popular saint of the Low Countries, is supposed to have been born about the year 663. He was a nobleman of distinction in the court of king Thierry, much addicted to worldly pleasures, more especially to the chase, in which he spent the greatest part of his time without taking any thought of his salvation. On a certain day, while hunting in the forest of Ardennes, he was miraculously converted, quitted the world, and after living for some years in religious retirement, he succeeded the martyr St. Lambert, as Bishop of Maestricht; he afterwards became first Bishop of Liège. During his lifetime he was distinguished by his virtues and his charities, and extended the blessings of Christian civilisation through the wild half-heathen country round him: he is supposed to have died in the year 727.

The Church of St. Hubert in Ardennes had fallen into decay, and the shrine of the famous old Saint had disappeared, when the present King of Belgium, himself a Protestant, presented to his Roman Catholic subjects a beautiful tomb commemorating the patron Saint

of the locality. The execution of the work was confided to Willem Geefs, and the design and execution are both eminently beautiful. It consists of a sarcophagus raised on a plinth; on the summit is the half recumbent figure of the Saint in white marble, wearing his episcopal mitre and robes. Around the sarcophagus are placed eight subjects in bas-relief, three on each side, and one at each end. We shall take them in the following order.

A. The birth of St. Hubert and his appearance as a benefactor on earth. Angels present him, as an infant, to Religion; the poor rejoice. Eight figures.

B. St. Hubert hunting in the forest of Ardennes is converted by the miraculous appearance of a stag bearing a luminous cross between his antlers. An angel points the vision. The horse and two dogs complete the group.

C. St. Hubert retires as a penitent into the depths of the forest: he is seen kneeling before a cross accompanied by angels: one of whom sings hymns of praise. Three figures.

D. St. Hubert is ordained Bishop of Maestricht by Pope Sergius I. Ten figures.

E. St. Hubert appears enthroned as Bishop and the father of the poor. He is healing the sick, clothing the naked, and feeding the hungry. Eleven figures.

F. St. Hubert, attended by his clergy, removes the body of St. Lambert from Maestricht to Liège. Devout people kneel as they pass by. Eleven figures.

G. The death of St. Hubert: he expires amongst his clergy and his people, who are weeping at his feet, while an angel tenderly kisses his hand. Ten figures.

H. The Saint is laid in his tomb in the Cathedral at Liège. The Bishop behind is his son Floribert, who succeeded him. In the year 825, his remains were transported to the church where this beautiful monument has recently been placed. Eight figures.

These compositions are designed with much poetic feeling, and executed with great skill and delicacy, in the picturesque style of the early *Renaissance*, (the same style that we admire in the gates by Lorenzo Ghiberti in the Rennissance Court.) The figures are in different degrees of relief, those in the background being almost flat, whilst those in front are in *alto relievo*. A more classical style of art would have ill suited either the purpose or the locality.

PIERRE-FRANÇOIS-GREGOIRE GIRAUD, born in 1783, gained the Great Prize in 1806, and was sent to Rome accordingly. He has executed some fine works.

110. A DOG.

A large hound, sitting. The original marble is regarded as a chef-d'œuvre, and is now in the Louvre, at Paris.

CLAUDE-BAPTISTE-EUGENE GUILLAUME, born at Montbard (Côte-d'Or), studied at Paris under Pradier; gained the Great Prize of the Academy ("*Prix de Rome*") in 1845.

111. AN ITALIAN MOWER. *Statue.* Life size.

Well and skilfully executed, and natural and easy in the attitude. Classical style.

JEAN-ANTOINE HOUDON, born at Versailles, 1741, died at Paris, 1828. Though leaning to the affected taste of his time, Houdon was a man of genius. His most celebrated work is the well known statue of St. Bruno, in the Certosa at Rome.

112. A BATHER. *Statue.* Life size.

PIERRE JULIEN, born at Puy-en-Velai, 1731, studied at Lyons under Couston. He went to Rome with the Great Prize, and there meditated the reform of his art, which had fallen into the lowest degradation in point of style; but he could never raise himself much above the taste of his time. One of his most charming works is the Bathing Nymph, now in the Louvre. He died in 1804.

113. AMALTHÆA. *Group.* Life size.

Seated, and at her side the she-goat. According to the Greek tradition, Amalthæa was a nymph, the daughter of Oceanus, who, when Zeus (Jupiter) was born in Crete, nursed him, and fed him with the milk of a she-goat. Zeus broke off one of the horns, and conferred on it the privilege of being always filled, according to the will of the possessor: hence the origin of the Cornucopia, or Horn of Plenty, always teeming with fruits and flowers. There is an ancient bas-relief in which Amalthæa is giving Zeus drink from a goat's horn. This group is fine, the subject classical; the treatment has life and elegance with a certain sentiment, quite French and not at all Greek. The original marble is in the gallery of the Luxembourg, at Paris.

EUGENE-LOUIS LEQUESNE, born at Paris, studied under Pradier; obtained the First Prize for sculpture in 1844, which conferred the privilege of going to Rome, with a pension. He has since produced several fine works.

114. A DANCING FAUN. *Statue.* Life size.

He stands with one foot sustained on a wine-skin. The tipsy jollity and thoroughly *animal* expression in this statue is very much in the

antique spirit, and the execution admirable, full of life and vigour. Classical style; fine and original in the conception.

CHARLES-FRANCOIS LEBŒUF NANTEUIL, born at Paris in 1792; studied under Cartelier, and was sent to Rome with the Great Prize of the Academy in 1817; succeeded Cartelier as member of the French Institute in 1831, and received the cross of the Legion of Honour in 1837. He has a distinguished reputation in his own country.

115. EURYDICE. *Statue.* Life size.

The beautiful wife of Orpheus, when flying from the pursuit of Aristæus, was bitten by a serpent, and died in consequence. This statue was executed about 1822, and placed in the gardens of the Palais-Royal. The forms and workmanship extremely fine, but the attitude ill chosen and unpleasing, because uncertain and transient. Classical subject, rather picturesque in taste and treatment.

THEODORE PHYFFERS, born at Louvain, in Belgium—a pupil of Gierts, under whom he executed a great many of the Antwerp Cathedral stalls; was engaged by Pugin to work in the Houses of Parliament, and has restored the Walsingham Abbey font in the Mediæval Court.

115*. CHARITY. *A Small Group.*

In the monumental style, executed in 1840.

J. M. POLLET, of Paris.

115**. NIGHT. *Statue.* Life size.

A female figure, undraped, and seeming to float on the air, sustained only by a portion of her starry robe, which appears to have dropped from her limbs; the head thrown back, and the arms over it as if in slumber; a star upon her brow. Extremely clever, and well executed, but the conception is neither sculptural nor in pure taste.

JAMES PRADIER, born at Geneva in 1794, studied at Paris under Lemot, died at Paris in 1852. The fame of this accomplished sculptor rests principally on the success with which he represented the undraped female figure, and the exquisite softness and delicacy with which he worked the marble. In this he has far exceeded Canova,

but has also exceeded him in the leaning to the sensual and the meretricious in sentiment. His statue of Phryne, the Athenian courtesan (which was in our Great Exhibition of 1851), was a signal example of his highest merit and his greatest defects.

116. VENUS DISARMING CUPID. *Group.* Life size.

Kneeling on one knee, she takes his bow from him while he leans against her. Classical subject. From the combination of the figures it seems to be fitted for a certain space or locality; the treatment of the flesh, and modelling of the forms, particularly in the figure of Cupid, most skilful.

116*. A CHILD. *Recumbent Statue.*

It appears to be a monumental figure, and to represent one of the Orleans family.

Pierre Puget (who belongs rather to the late *Renaissance* than to the modern school) was born at Marseilles in 1622, and died there in 1694. His father was a carver on wood, employed in the docks, and so poor that he could do little or nothing for his son. Young Puget, self-educated, and full of genius and energy, set off on foot for Italy, in his seventeenth year; reached Florence, where he struggled for a time with poverty and want, but at last attracted the notice of Pietro da Cortona, the *fashionable* painter of that period, and under him made his first studies in painting. Soon after his return to his native place he gave up painting, and betook himself to sculpture, architecture, and ship-building. His life from this time was active and prosperous; his industry, his energy, his variety of talent, were wonderful; but in all he did, his taste, his style, were those of the time, verging on the theatrical, the false, the exaggerated. One of his best works is the St. Sebastian in the Church of the Carignano, at Genoa. Puget was patronised by Louis XIV., but, independent and virtuous in his habits and principles, he preferred working in his native town to encountering the jealousies of the court. The French, who are justly proud of him, style him the Michael Angelo of France; but the title has not been confirmed by the voice of Fame.

117. MILO OF CROTONA. *Colossal Group.*

This celebrated statue was modelled and executed in marble at Toulon, in 1683, while Puget was employed in the dockyards there, in designing poops and figure-heads for the royal galleys. It is the earliest attempt in modern sculpture to step out of the tame conventional affectations of the time, into the tragic, the terrible, the dramatic; and in this respect it is remarkable; the forms are

correct, and the action of all the muscles expressed with astonishing energy; but it is painful in proportion as it is expressive, and too picturesque and theatrical in the treatment. It obtained unbounded admiration at the time, was sent to Paris, placed by Louis XIV. in the gardens at Versailles; and the artist munificently recompensed. It is related, that when the statue arrived at Versailles and was taken out of its case in presence of the King and the court, the Queen covered her eyes, exclaiming, "*Ah! le pauvre homme!*" an exclamation which those who look on it here will be inclined to repeat. The story of Milo has been already told (see Nos. 40 & 101). According to the Greek tradition he was attacked by wolves, and Lough, in his statue, has adhered to this fact. Falconet and Puget have adopted the lion, as capable of more noble and sculptural treatment. In this group, the lion springing on the defenceless man from behind is neither sculptural nor natural, but twisted like a snake. After remaining in the garden of Versailles for more than a hundred years, the group of Milo has lately been removed to the Louvre, where it now stands. A classical subject, in the picturesque style.

ETIENNE JULES RAMEY, the son of a sculptor, born 1796; studied under his father, at Paris; obtained, in 1815, the Great Prize (*Le Prix de Rome*), and the work which first gained him notice was the statue exhibited here. His best work is the group of Theseus and the Minotaur, in the Tuileries Garden, but it is not very good. He died in 1852.

118. INNOCENCE. *Statue.* Small life size.

Represented here as a young girl bewailing the death of a snake. Classical, but feeble and sentimental in conception and treatment.

ITALIAN SCULPTURE.

*** *The names of the sculptors are arranged alphabetically.*

LORENZO BARTOLINI, a Florentine sculptor, whose studio was well known to English travellers, by whom he has been much patronised. He studied first at Paris, where he gained the Great Prize in 1803. His works are numerous, particularly his busts. He is lately dead.

119. VENUS. *Statue.* Life size.

She stands, looking down, and sustaining her drapery in her left hand. The original marble is in the Pitti Palace at Florence.

120. A GIRL PRAYING. *Statue.* Life size.

Female kneeling figure completely undraped.

121. CHARITY. *Group.* Larger than life.

A female figure carrying an infant on her arm, while she is instructing a child walking by her side. The original marble is in the Pitti Palace at Florence.

G. M. BENZONI, of Bergamo in Lombardy, but residing in Rome.

122. CUPID DISGUISED IN A LAMB'S SKIN. *Statue.* Small life size.

In the picturesque style; and as an ornamental statue, very elegant and well executed.

123. DIANA. *Statue.* Life size.

Her bow in one hand, an arrow in the other, and attended by a dog. A common-place ornamental treatment of the subject.

BIENAIMÉ, residing in Rome.

124. PSYCHE. *Statue.* Life size. Marble.

She stands, holding the dagger and lamp in her right hand, and with her left shading her face from the light; the moment represented is that in which she is about to slay her husband, Cupid. Classical.

ANTONIO CANOVA was born at Possagno, a little village in the Venetian territories; and it is worthy of remark, that this insignificant hamlet, which before his time was not to be found in any map of Italy, now finds a place on almost every map. The parents of Canova were peasants, on the estate of Count Faliero, and the first proof he gave of his turn for art, was the model of a cow, in butter, for the table of the count. His patron sent him to Venice, to study in the academy there. He gained, in a few years, the highest prize for

sculpture, and was sent to Rome, in 1774, with a pension of 300 ducats. He had already modelled the group of Dædalus and Icarus, and on his arrival at Rome he produced, in clay, the group of Theseus and the Centaur. These works were not only full of promise, but in reality surpassed anything that had been produced for a long time. From the year 1783, his fame may be said to be established. In 1802, he was summoned to Paris by the Emperor Napoleon, whose bust he modelled, and he afterwards executed the colossal statue of the Emperor, which has since become the property of the Duke of Wellington. In 1815, he was again in France, with the title and honours of ambassador from the Pope, to reclaim the works of art which had been carried off from Italy by the French. On this occasion he visited England, and was consulted on the value of the Elgin marbles. He received at the same time commissions from the Prince Regent (George IV.), and from many of our nobility. On his return, the Pope created him Marquis of Ischia. In the later years of his life, Canova became extremely religious, and devoted a large portion of his fortune to the erection and decoration of a church in his native village; he also modelled a colossal statue of Religion, which he presented to the Pope, for the purpose of being placed in St. Peter's, at Rome. There was, however, something in the conception of this statue which did not please, and the cardinals were opposed to its being placed in the church. The sculptor, offended, sold all his property in the Roman States, and withdrew to Venice, where he spent the rest of his life, occupied with the decoration of his church at Possagno. He died at Venice in the year 1822. In the beginning of this century, Canova's reputation was unrivalled; he was styled the Phidias of his time; but his claim to this supremacy is now disputed. It is generally admitted that the want of severity and purity of style in his classical subjects, and of deep feeling in his religious works, place him on a lower grade than that which he held in his lifetime. His faults are a leaning to the picturesque and sentimental, which degenerated in many instances into mannerism and affectation; his women never look modest, and his men scarcely ever look manly. His chief merits consist in the softness and delicacy with which he worked the marble, and an attention to correct natural forms which had not been usual in the artists of the last century. By passing in review those of his works collected here (which are among his most celebrated), and comparing them with those of others, we shall perhaps be able to arrive at a just appreciation of his genius. They are all classical subjects (with one exception, the *Magdalen*). The style, too, is what is usually called *classical*,—a mingling of the antique with the mannered sentimentalism of the Bernini school.

125. THE THREE GRACES. *Group.* Life size.

The Graces, styled by the Greeks the Charities, were three lovely sister goddesses, whose names were Aglaia, Thalia, and Euphrosyne.

They presided over beneficence, good temper, and all the kindly feelings, which express harmony of soul. They were the daughters and constant attendants of Aphrodite (Venus), to show that beauty should be accompanied, not only by grace of person, but grace of mind; and as grace of mind supposes a cultivated intellect, they were the chosen companions of Apollo and the Muses, and were worshipped in the same temple. We are told that in the earliest times the Greeks represented the Graces or Charities as veiled, to express their modesty, but afterwards to express their innate purity and sincerity, they were required to have the attributes of innocence and truth, that is, they were to be represented without any drapery, disguise, or ornament of any kind. The observer will feel that Canova has departed from the purity of sentiment suggested by the exquisite Greek allegory; that the expression of grace is here outward rather than inward, and in fact verges on the conscious, the artificial, and even the affected. The original marble group was executed for the Empress Josephine, and after the overthrow of Napoleon, was purchased by the Duke of Bedford. There are many repetitions, one of them in possession of the Queen.

126. VENUS AND ADONIS. *Group.* Life size.

Without going into the famous allegorical myth of Aphrodite and Adonis, which is of Asiatic origin, it is only necessary to recal here the Greek legend. Venus, more properly Aphrodite, loved the beautiful youth Adonis, and endeavoured in vain to detain him in her arms from the chase, wherein he was killed by a wild boar. The sculptor has represented the parting of the lovers: Adonis holds the Goddess half embraced, while she seems to plead in vain. The original marble group, a subject well suited to the genius of Canova, and certainly one of his finest works, was executed for the Marchese Berio of Naples, and after his death came into the possession of Signor Favre di Ginevra, also of Naples.

127. ENDYMION. *Statue.* Life size.

He reclines sleeping, his dog watching at his feet. Endymion, according to the Greek story, was a beautiful shepherd of Mount Latmos, and beloved by Diana (or the Moon). Poetically, he is the personification of sleep (which was the boon he required of Jupiter); his Greek name, *Endymion*, signifies *a being who comes gently over one;* he slumbered in the cave of Mount *Latmos*, which signifies oblivion, and he was kissed by the rays of the moon. He is almost always represented, as here, by a beautiful youth in profound sleep. The original marble, which is a late production of the artist, executed about 1820, is now in the possession of the Duke of Devonshire.

128. NYMPH WITH CUPID. *Group.* Life size.

Sometimes called "the Nymph awakened by Love." A beautiful female figure reclining on a couch appears to waken up to the sounds of the lyre which Cupid is playing at her feet. This statue is especially

distinguished by that meretricious sentiment which was Canova's great fault. The original marble was executed for George IV., and is now at Buckingham Palace.

129. PARIS. *Statue.* Heroic size.

Paris, the son of Priam, King of Troy and his wife Hecuba, was exposed after his birth on Mount Ida, where for some years he lived as a shepherd. In this character he was selected by the gods to adjudge the golden apple, which was to be the prize of the fairest of the goddesses; Juno, Minerva, and Venus, entered the lists, and Paris decreed the prize to Venus, who promised him in return the possession of the most beautiful woman in the world. With her assistance, he carried off Helena: hence the siege of Troy, and the destruction of the country and family of the ravisher. Paris is here represented as the young shepherd of Mount Ida. He stands in an easy elegant attitude, holding in his hand the fatal apple of discord, and wearing the Phrygian cap. The faults of Canova become merits in a subject like this, and the effeminate grace of the figure well expresses the character of Paris as exhibited in Homer. The original marble, ordered for the Empress Josephine in 1813, was afterwards purchased by the King of Bavaria, and is now at Munich. A repetition is in the possession of the Emperor of Russia.

130. TERPSICHORE. *Statue.* Life size.

The Muse who presided over dancing is here represented standing, holding in her left hand the lyre, and in the other the plectrum, the little instrument used to strike the chords. The fault of this statue is that Canova, instead of giving us the Muse who inspired "the poetry of motion," seems to have had a dancer for his model; it is one of the coldest and most affected of his compositions. The original statue, which was intended for the countess of Albany, is now the property of Count Somariva, and, I believe, in his Villa on Lake Como.

131. VENUS LEAVING THE BATH. (*Venus sortant du Bain.*) *Statue.* Life size.

This statue is also known as "the Venus of the Pitti Palace." She stands holding up her drapery pressed to her bosom, and the head turned to the left. A casket on the ground. This statue has been criticised, and with reason, as much more like a fine lady, too conscious of her undress, than as representing the Goddess. When the Venus de' Medici was carried off from Florence by the French, this statue had the honour of being placed on the empty pedestal; but on the return of the divine occupant it was placed in the Pitti Palace, in a room panelled with mirrors. There are repetitions of the Pitti Venus in the possession of the King of Bavaria, Lord Lansdowne, and others.

132. VENUS. *Statue.* Life size.

The attitude slightly different from the last and with less drapery. The casket is omitted. The marble is at Paris, and is one of Canova's finest works.

133. HEBE. *Statue.* Life size.

The goddess of eternal youth, and the cup-bearer of the gods, is represented here with the vase in one hand, and the cup in the other, as about to pour out the nectar. No work of Canova has been more admired, nor more often repeated in every form than this figure of Hebe; but like most of his works, it sins against pure taste, and has too much the air of a young Bacchante. The original marble was executed in 1796 for Count Albrizzi, of Venice; a repetition, now in the possession of the Emperor of Russia, was executed for the Empress Josephine; another, slightly varied, for Lord Cawdor; a third for the Countess Guicciardini of Florence; a fourth for the King of Prussia; and there are innumerable copies.

134. PSYCHE. *Statue.* Life size.

Called the *Psiche Fanciulla.* Psyche, who, according to the beautiful Greek myth, is the personification of the soul, and whose emblem was the butterfly, is represented here as a lovely, innocent maiden, holding in her right hand a butterfly, which she places on the open palm of her left hand, and seems to contemplate it with a sweet thoughtfulness. This graceful statue is also a favourite work of Canova's, and has been often repeated. The original conception, which was first modelled in 1789, was executed in marble for Mr. Blundell; the same, or a repetition, was presented by Napoleon to the Queen of Bavaria in 1807. There are innumerable copies. Canova inscribed beneath this Psyche two lines from Dante:—

"Non v'accorgete voi che noi siam vermi
Nati a formar l'angelica Farfalla?"

Bethink ye not that we are only worms,
Born to produce the angel butterfly?

which fixes his intention as to the significance of the figure.

135. MARS AND VENUS. *Group.* Heroic size.

Amongst the ancient Greeks war was represented by two divinities; Athena or Minerva, represents thoughtfulness and wisdom in the affairs of war, and protects men and their habitations during its ravages. Ares, or Mars, on the other hand, the masculine personification, represents mere force; he loves war for its own sake, delights in the din of battle, the slaughter of men, and the destruction of cities. This fierce and gigantic, but withal handsome god,

loved, and was beloved by Aphrodite (Venus), and they are frequently represented together. In this group, Mars, wearing his helmet, and holding his lance, bids adieu to Venus, who endeavours, and as it appears, not vainly, to detain him from the field of battle. Such is the sentiment of the conception, which was intended to represent Peace and War: it will be observed that the cornucopia lies at the feet of Venus. The original marble was commanded by George IV. as a memorial of the peace of 1816, and is now in Buckingham Palace.

136. DANCING GIRL. *Statue.* Life size.

Called in Italian "la Dansatrice;" she appears in the act of stepping forward lightly and gaily, with her hands at her sides. The original marble of this well-known statue was executed for the Empress Josephine, and is now in the possession of the Emperor of Russia. (There is a third *Dansatrice* better than either of these, who, with the arms raised, and striking the cymbals, appears to be moving to her own music; this statue is not so well known; the original, or a duplicate, belongs I think to Lord Londonderry.) All these three dancers exhibit the same merits and the same faults; they are executed with consummate delicacy and finish, but remind us too much of ballet dancers.

137. DANCING GIRL. *Statue.* Life size.

Called "La Dansatrice in riposo"—the dancer in repose. She leans against a pedestal, with one finger on her lip, and a wreath hanging on her left arm; the original marble was executed for Signor Domenico Manzoni of Forli. There are many repetitions and copies.

138. THE MAGDALENE. *Statue.* Life size.

A female figure, almost entirely undraped, in a half-kneeling, half-contemplative attitude, holds a cross in her extended hands, and appears to consider it with profound sorrow and repentance. The original conception, one of the most admired and well-known of Canova's works, and a favourite with himself, was first modelled in 1796. It was executed in marble in 1809, and became the property of Count Somariva; repetitions were executed for Prince Eugene and others. The fault of this statue is the want of ideal individuality; it represents a penitent woman; the sinner oppressed with the sense of sin, rather than the redeemed saint; not therefore the proper character of Mary Magdalene: but the pathetic beauty of the conception has rendered it deservedly popular.

139. PERSEUS. *Statue.* Heroic Size.

Perseus, as conqueror of the Gorgon Medusa, whose head he holds up in triumph. The original marble is now in the Vatican of Rome. When the Apollo Belvedere was carried off to Paris, the Perseus

was placed upon its pedestal, and was beheld with unbounded enthusiasm and admiration. It is, however, one of the least successful of Canova's works, a mannered imitation of the Apollo, without character, and without individuality; the same qualities which rendered the statues of Paris and Adonis masterpieces, are out of place in the conception of the heroic Perseus.

140. PERSEUS. Head of the above statue.

141. A FUNEREAL VASE.

This vase (on which is a portrait) was dedicated to the memory of an Italian countess, and is, I think, in a church at Padua. It is not in a high taste.

141.* POPE CLEMENT XIII. (Carlo Rezzonico.)

The head of the grand colossal statue in St. Peter's, at Rome. Exceedingly fine, both as a portrait and a work of art. (See Portrait Gallery, No. 194.)

141.† A SLEEPING LION.

One of the two lions on the tomb of the same Pope. This lion is justly considered one of the grandest things which Canova ever produced.

GIUSEPPE DINI, of Novara, in Piemont.

142. THE MURDER OF THE INNOCENTS. *Colossal Group.*

The stern official commanded by Herod has seized a child by the leg, and is about to tear him from his mother, who pleads distracted at the feet of the murderer. Sacred subject, picturesque, and heroic in style.

J. DUPRÉ, of Florence.

143. THE DEAD BODY OF ABEL. *Statue.* Larger than life.

As a representation from nature, this statue has great merit, and it is interesting as the first work of a young Florentine sculptor, whom it raised to deserved reputation. He and his wife almost deprived themselves of food in order to procure the material in which to model it; when exhibited, it was ordered by the Grand Duke (about 1846).

ABBONDIO SANGIORGIO, born at Milan, in the beginning of this century, of humble but respectable parents, studied in the Academy at Milan, where he was distinguished by his talent and perseverance. The first work which obtained him celebrity was the group of "Peace in her Car, drawn by six horses," cast in bronze, and now surmounting the Arch of Triumph, at Milan. He has since executed some admirable works, and is generally regarded as the greatest sculptor of the North of Italy.

144. CASTOR AND POLLUX. *Two Colossal Equestrian Statues.* Bronze. (From the Gates of the Royal Palace at Turin.)

These twin demigods, whose worship was so widely diffused in the antique time, were two heroic brothers, the sons of Leda and Tyndarus, who reigned over Sparta, and brothers of the too famous Helen. According to the poets they were sons of Jupiter. Their fraternal love, their prowess, and their adventures, are of constant recurrence in the old Greek and Roman myths, and they figure most conspicuously in ancient art. They were the companions of Orpheus, Jason, Hercules, and the other famed worthies of the Argonautic expedition, but had disappeared before the siege of Troy; and when translated to the skies, they received divine honours, and were placed among the stars as the constellation Gemini. They were styled "the mighty helpers of men." They protected all wayfarers by land and sea.

"Back comes the chief in triumph,
Who, in the hour of fight,
Hath seen the great twin brethren
In harness on his right!
Safe comes the ship to haven,
Through billows and through gales,
If once the great twin-brethren
Sit shining in the sails."

They were benign and propitious beings, but warlike; tamers of horses, irresistible in might, and punishing all violations of faith and hospitality. They were especially honoured at Sparta, where they were born and reigned, and at Rome, which they saved in the Tarquinian wars. Every one who has been at Rome will remember the colossal effigies of the "Great Twin Brethren," on Monte Cavallo; and every reader of Macaulay will recollect the glorious vision of the Dioscuri in the Battle of Lake Regillus:—

"So spake he, and was buckling
Tighter black Auster's band,
When he was aware of a princely pair
That rode at his right hand.
So like they were no mortal
Might one from the other know;
White as snow their armour was,
Their steeds were white as snow.

Never on earthly anvil
Did such rare armour gleam,
And never did such gallant steeds
Drink of an earthly stream."

They were always represented together on the coins of Sparta, Syracuse, and Rome, and the manner of representation was nearly the same—exactly alike, mounted on celestial chargers, wearing a kind of egg-shaped cap, which is surmounted by a radiant star. The Castor and Pollux on the Monte Cavallo are, however, bare-headed. The correct classical type has been followed in these statues, which are very grand, calm, and godlike, and finely executed.

145. THE PRODIGAL SON. *Statue.* Life size.

He is seated, in an attitude of sorrow, looking up,—one of the swine at his feet. The sentiment is, "I will arise and go to my father." This statue was executed in marble for the late Emperor of Austria, in 1840. Sacred subject.

PIETRO MAGNI, of Milan, a pupil of Sangiorgio.

146. DAVID. *Statue.* Life size.

In the act of slinging the stone which slays Goliath. Very spirited and natural in attitude and expression.

147. A GIRL SEWING. *Statue.*

148. THE FIRST STEPS, OR THE ITALIAN MOTHER. *Small Group.*

A woman, in the costume of a Lombard peasant, is guiding the steps of her child. These figures, and others by Rosetti, Strazza, &c., illustrate the tendency to what we call *naturalism* in the modern Milanese school.

RAPHAEL MONTI, born at Milan, in 1818, studied under his father, Gaetano Monti, of Ravenna, also a celebrated sculptor; and in the Imperial Academy at Milan, where he gained the first prize, the gold medal, for a group of "Alexander taming Bucephalus." He was afterwards invited to Vienna, where he spent three years, and executed many works for the Court and nobility. In 1842 he

returned to Milan, and in 1847 visited England, for the first time. He has since been much patronised in this country, and has executed several beautiful works, which were in the Great Exhibition of 1851. Monti is a sculptor of eminent talent, with that tendency to the romantic and picturesque in style, which distinguishes the modern Milanese School of Sculpture.

149. ITALY. *Allegorical Statue.* Colossal.

A grand female figure, crowned with laurel, holding in her right hand the laurel wreath of victory; in the left the chisel, the pencil, the architects' roll; at her feet the lyre, the cornucopia teeming with fruits, and the cocoons of the silk-worm.

150. VERITAS. (TRUTH.) *Statue.* Small life size.

This statue is very cleverly conceived and delicately executed, but it is open to objections in point of taste. In the first place, the conception has an ambiguity which does not well express the singleness, the simplicity, and purity of abstract truth. Truth thus coquettishly unveiling herself, half arrayed, half disarrayed, comes near to falsehood. It is in vain to say that to mortals truth is never wholly —only partially revealed, dimly descried, and so forth; a statue conceived with reference to such a witty and fanciful significance, may have the merit of a *concetto*, but wants the higher merit of a grand and poetical *idea*. Secondly, the dexterity and elegance with which the effect of transparency is worked in the solid marble, might be captivating and surprising, as a novelty, but will not bear repetition, for all attempts at mere literal, illusive imitation, is beneath the dignity of sculpture. Here the imitation of transparent white muslin has the same effect to the eye of a person of taste and feeling, that a pun would have in a passage of serious poetry; it amuses where we ought *not* to be amused. The imitation of transparent drapery in marble was carried to perfection, if not invented, by Antonio Corradini, a Venetian, about 1730; he devoted himself especially to this attractive but tasteless illusion. His statue of the dead Redeemer in the chapel of San Severino, at Naples, is in this respect wonderful: the figure lies covered wholly by a transparent veil, through which the whole outline and features are visible and defined; but to amazing technical skill this statue adds a mystical pathos and a grace in the conception which adds to the effect of the surprise: when, however, the manner of executing this is understood, the wonder ceases. No one better than Monti (himself a most accomplished sculptor) knows the little value to be attached to this kind of excellence.

150* EVE. *Statue.* Life size.

She is seated on a flowery bank, in a disconsolate attitude, after the Fall, the head declined in sorrow and repentance—the fatal apple at her

feet; and on one side a little cherub head looking up at her with pity. Full of poetical feeling and profound sentiment, and most admirably executed. The original marble is in the possession of H. W. Eaton, Esq.

(By Monti are also the two fountains in the north nave, with figures of the four races of men, in a very large, noble, and poetical style, and six colossal figures on the Upper Terrace.)

GIUSEPPE OBICI, of Modena: He was sent by the Duke of Modena to study at Carrara, and afterwards at Rome, under Tenerani.

152. MELANCHOLY. *Statue.* Life size. Marble.

A female figure standing with her head declined, the arms hanging down, with the fingers intertwined with a languid negligence; the drooping of the whole form is expressed with much sentiment and elegance.

RINALDO RINALDI, a native of Padua; after receiving his first education as an artist in the Academy at Venice, he received the highest prize, and was sent with the usual pension to Rome. He was received into the studio of Canova, and became one of his favourite assistants and pupils. Rinaldi is at present Professor of Sculpture in the Academy of St. Luke, at Rome. His style is that of his master, Canova.

153. EVE. *Statue.* Life size.

She stands, with head declined, lamenting her irreparable fault; the serpent and the bitten apple lie at her feet.

154. MELPOMENE. *Statue.* Life size.

The Muse of Tragedy; the head has the look of a portrait, and the whole treatment is conventional, and without expression in the head, or dignity in the figure.

155. HOPE. *Statue.*

Leaning on her anchor, in the common-place emblematical style.

GIOVANNI ROSSETTI, of Milan.

156. ESMERALDA. *Statue.* Life size.

She is seated; her favourite attendant, the white goat, climbs to her knee; at her side is her tamborine, and on it the cards with which

she tells fortunes. The beautiful Gypsy girl is the heroine of Victor Hugo's celebrated Romance of "Notre-Dame."

157. GREEK SLAVE. *Statue.* Life size.

A female figure partially draped, seated in a melancholy attitude with eyes cast down. The head-dress, and the coins hung round her neck, are true to the modern Greek costume; the figure is very unaffected, elegant, and expressive of the situation. Picturesque style.

STRAZZI STRAZZA, of Milan. All the works of this artist are in the picturesque style, and distinguished by a too close and literal imitation of common nature in form and expression to rank high as sculpture.

158. THE MENDICANT. *Statue.* Small life size.

A kneeling beggar-girl; the sentiment very natural and *too* real.

159. AUDACITY. (*L'Audace.*) *Statue.* Small life size.

It is rather *Temerity*, represented by a boy in the dress of a Neapolitan fisherman, in act to draw the fusee from a bomb which is about to explode; his half crouching attitude shows that he is sensible of the danger, but reckless of it.

160. ISHMAEL. *Statue.* Life size.

He lies extended on the earth, fainting with thirst, the empty cup in one hand. The forms are not sufficiently beautiful for sculpture. Ishmael had not been so long exposed to want that he should be thus attenuated.

161. THE PERI. *Statue.* Life size.

She is seated in a disconsolate attitude before the gate of Eden.

"How happy, exclaimed this child of air,
Are the holy spirits who wander there,
Mid flowers that never fade or fall!
Tho' mine are the gardens of earth and sea,
The stars themselves have flowers for me—
One blossom of heaven outblooms them all!"

GERMAN SCULPTURE.

*** *The names of the artists are arranged alphabetically.*

G. BLAESER, of Berlin. This Sculptor is a pupil of Rauch, and one of his assistants in executing the models for the great monument to Frederic the Great. (See No. 195**.)

162. MINERVA PROTECTING A WARRIOR. *Group.* Small life size. For the Castle Bridge, Berlin.

163. A CHILD CHRIST. *Statue.* Life size. (Designed for the Royal Christmas Tree.)

According to a popular superstition in Germany and other Catholic countries, the Infant Christ descends from heaven on Christmas Eve to bring gifts to good children. This little figure is merely a picturesque fancy, and will not bear criticism of any kind.

FRIEDRICH BRUGGER, of Munich, studied under Schwanthaler.

164. THE CENTAUR CHIRON INSTRUCTING THE YOUNG ACHILLES. *Small Group.*

The Centaur reclines on the earth, while the young Achilles, seated on his back, attempts, under his tuition, to touch the lyre. Chiron, a Centaur, half man and half horse, was celebrated for his wisdom and justice, for his knowledge of music, medicine, and archery, in which he instructed the heroes and demigods of his time—Hercules, Esculapius, Jason, and Achilles. He first taught men the use of medicinal herbs. Chiron teaching Achilles either to bend the bow or touch the lyre has always been a favourite subject in Art, as expressing EDUCATION. Classical and elegant.

165. PENELOPE. *Statue.* Small life size.

The wife of Ulysses holds the shuttle in her hand, in allusion to the

web or shroud she had undertaken to finish before she accepted any one of her suitors; but being resolved to defer this as long as possible, she unravelled at night the work she had done in the day: hence we compare any interminable work to "Penelope's web." Classical, but somewhat cold and conventional. Compare with No. 82.

HEINRICH VON DANNECKER, born in 1758, at Stutgardt, the capital of Wurtemburg. In those days it was the fashion to study sculpture in the ateliers of Paris, and Dannecker entered that of Pajou, which was then considered the best. Afterwards he went to Rome for a short time, and returning to his native city, passed the rest of his life in the tranquil pursuit of his art. He was of a spirit so serene and religious that Canova, who visited him in his old age, called him *Il Beato*—the Blessed. He was much patronised and favoured by his own sovereign; he was the first sculptor in Germany who departed from the mannerism of the 18th century, and elevated his art by a study of truth and nature. His fame rests chiefly on his two statues, the "Ariadne on the Panther," at Frankfort, so well known from the innumerable small copies; and the statue of "Christ," which was executed for the Empress of Russia. He died in 1841.

166. HECTOR. *Statue.* Larger than life.

The Hero is represented in the act of reproaching Paris with his negligence and effeminacy.

"A spear the hero bore of wondrous strength,
Of full ten cubits was the lance's length.
* * * * *
Thus entering in the glittering rooms he found
His brother-chief, whose useless arms lay round.
Him thus inactive, with an ardent look
The Prince beheld, and high resenting spoke."

This is the original model of the statue which was executed about 1795. Classical and heroic.

167. A NYMPH. *Statue.* Larger than life.

She kneels on one knee, bending to fill her urn from the stream; the figure decorates a fountain at Stutgardt.

FRIEDRICH DRAKE, a native of Pyrmont, in the north of Germany, studied in the atelier of Rauch, in Berlin, where he has produced some admirable works. His small portrait statues (full of life and character) of Schiller, Rauch, Wilhelm and Alexander von Humboldt, &c. have become popular in Germany.

168. A GIRL BEARING FRUIT. *Colossal Statue.*

This statue was executed to ornament the public garden at Charlottenburg, near Berlin. It has great merit in the appropriate style of the conception and treatment,—large in the forms and outline so as to strike in the open air,—picturesque and luxuriant in style.

169. VASE. *Colossal.* (From the Public Garden, Berlin.)

Adorned with about 22 figures in rather high relief, representing a series of festive groups engaged in rural enjoyments; children sporting; maidens and youths conversing; age reposing;—full of animation and variety of character and attitude, and admirably executed, in that florid picturesque style befitting the purpose of the vase, which ornaments a public garden.

— GEBHARDT. (We have no particulars of this Sculptor.)

170. POMONA. *Statuette.*

ERNEST HÄHNEL, Professor in the Academy of the Fine Arts at Dresden. Studied first as an architect at Munich; was then a pupil of Schwanthaler; being called to Dresden at the time Professor Semper was building the splendid theatre there, he executed under the direction of that eminent architect some of the decorative friezes for the exterior, and four of the statues for the interior,—those of Euripides, Aristophanes, Shakspeare, and Molière.

171. MEDICINE. *Statue.* Small life size.

An allegorical figure, enthroned, crowned with laurel, holding in her right hand the serpent feeding from the cup (which is the Greek attribute of Hygeia, or Health), and in her left a book and roll of paper. Executed in marble, in 1847.

172. A BACCHANAL. *Alto-relievo.* Life size.

Two centaurs sound their shell-trumpets, and a female centaur follows, bearing a faun on her back. These groups form part of a frieze, nearly one hundred feet in length, which decorates the north façade

of the Theatre at Dresden, representing Hercules subjected by Omphale, and borne along in triumph, accompanied by the Muses, the Graces, and the Bacchanals; (that is, Power, or Strength, subjugated and carried away by Love, Music, and Joy, a beautiful and very appropriate decoration for a theatre). Classical, and very spirited in treatment.

JOHANN HALBIG, of Munich; a pupil of Schwanthaler.

173. FRANCONIA. *Colossal Statue.* (In the Befreiungs Halle at Kelheim.)

A colossal allegorical figure, representing Franconia (in German, Franken); she is a German maiden, crowned with the oaken garland, and sustaining, with both hands, a tablet, on which is her name. Franconia is a large and important district of Bavaria, and this statue was dedicated, at the time that the canal was opened which unites the Danube with the German Ocean.

SCHMIDT VON DER LAUNITZ, a native of Courland, in North Germany; born about 1795. He studied at Rome under Thorwaldsen, and at present resides and practises his art at Frankfort. He is much distinguished in his own country, and has the rank of Baron.

174. ERATO. *Statue.* Small life size.

The Muse who presides over song is here tuning her lyre. Classical style.

175. JOHAN GUTTENBERG. *Monumental Group.*

This memorial to the inventor of printing, who died in 1467, was erected at Frankfort; on each side are his companions and assistants, Faust and Scheffer.

JOHAN ERNST MAYER, Professor of Sculpture at Munich; born at Ludwigsburg, 1776. He had already attained a reputation in Munich, when late in life he went to Rome, and studied in the atelier of Thorwaldsen. He has since been employed at Munich, in the decoration of churches and palaces, and has a distinguished reputation in his own country.

176. HOMER. *Statue.* Life size.

He is enthroned as poet, and striking his lyre.

177. THUCYDIDES. *Statue.* Life size.

Enthroned as historian, and holding his writings.

These fine seated figures were placed at the entrance of the Public Library at Munich in 1839.

MÜLLER, of Berlin.?

178. A GUARDIAN ANGEL. *Statuette.*

The angel, an elegant and dignified figure, seems with outstretched arm to ward off temptation or wrong, and with the other sustains a little girl, who clings to her protector.

FRANZ NEUHAUSER. (We have no particulars relative to this Sculptor.)

179. MERCURY AND A LITTLE SATYR. *Bas-relief.*

Very classical, playful and elegant.

CHRISTIAN RAUCH, of Berlin, born 1777, at Arrolsen, in the Waldeck. He studied first under Professor Ruhl, of Cassel, and in 1797 repaired to Berlin, where he entered the service of Queen Louisa as chamberlain. His turn for art was, however, so decided, that he employed every leisure moment in study; and at length in 1804, repaired to Rome, where Wilhelm von Humboldt, then Prussian minister, encouraged him by his friendship and assistance. He studied under Canova and Thorwaldsen, and in 1811 was called to Berlin to execute the monumental statue of Queen Louisa, a work of the highest beauty. He returned to Rome with a high reputation, and continued to practise his art there till the year 1822, when he fixed his atelier in Berlin, and has since resided there. No modern sculptor enjoys a higher or more universal reputation. Though Rauch has executed great works in every class of art, he is chiefly celebrated for his portrait and monumental statues; and a list of his works would comprise the names of the greatest military and literary characters of his time and country. In his own country the statues of Blucher and Schornhorst, two heroes of the late war; of Luther, Albert Durer, Schiller, Goethe, Schleiermacher—attest his excellence in this style

of sculpture. The last great work of this gifted and inexhaustible sculptor, is the magnificent monument to the glory of Frederick the Great. A small model of the entire monument, and casts from several of the historical bas-reliefs which adorn it, are in this collection, and will be noticed in detail in the proper place. Christian Rauch is still living. He visited England in 1850, and was received with the honours due to him.

180. A CHILD PRAYING. *Statue.* Life size.

A girl about eleven years old, undraped, and standing in the antique attitude of prayer; an obvious imitation of the famous bronze of "the praying boy" at Berlin. This was an early work of the sculptor, executed when he first went to Rome (about 1809).

181. A BOY HOLDING A BOOK *and* 182. A BOY HOLDING A SHELL. *Two Statues.* Small life size.

The figures form a pair, and appear to be intended for a school or college; the first reads from his book; the second appears about to drink from a stream—the stream of knowledge. Picturesque and elegant.

183. A DANAÏDE. *Statue.* Life size.

A nymph, standing, holds a vase in an easy attitude, as if emptying it. According to the Greek legend the Danaïdes were the fifty daughters of King Danaus, who all (except one) slew their husbands, and were punished in Hades, by being doomed to draw water everlastingly in vessels full of holes; but there is another Greek legend, which represents four of the Danaïdes as the divinities of the fountains which supplied Argos with water. This statue appears to represent a Danaïde in this character, for a vessel full of holes would not need to be emptied. The original marble was executed for the Emperor of Russia, and stands in a garden or conservatory. Classical style.

184. A VICTORY. *Statue.* Life size.

Crowned with laurel, and holding a branch of laurel.

185. A VICTORY. *Statue.* Life size.

Crowned with olive, and holding the olive-bough.

186. A VICTORY. *Statue.* Life size.

Crowned with oak, and holding the bough of oak. (The oak is the symbol of Germany).

187. A VICTORY. *Statue.* Life size.

Lifting the laurel crown from her own brow, as if in the act to bestow it on a victor.

188. A VICTORY. *Statue.* Life size.

Holding the palm branch, and stepping forward.

These five noble and poetical figures were executed by Rauch for the VALHALLA, or "Temple of Fame," near Ratisbon.

189. A VICTORY. *Statue.* Life size.

Seated on a throne, and in the act to distribute crowns of laurel.

189*. PUBLIC HAPPINESS. *Statue.* Life size.

A female figure standing, and bearing a cornucopia. Classical, and rather conventional in style.

190. THE MAIDEN ON THE STAG. *Statuette.*

(Styled in German "Die Jungfrau Lorenz von der Tangermünde.")

"The subject of this popular and elegant statuette (which is known from one end of Europe to the other by repetitions, in alabaster, bronze, and porcelain), is taken from a legend of the little town of Tangermünde, in Brandenburg, to the north-west of Berlin. The story relates how a young maiden, who dwelt in Tangermünde, and whose name was Lorenza, went forth one Sabbath morn, at break of day, to gather flowers in the woods, wherewith to weave a garland to crown the figure of the dying Saviour which stood in her church; "for," said she, "the flowers of the garden are all too gay and too proud, but the lowly field flowers, so dewy and modest, and sweet, are fitter far to cool and heal that bleeding brow!" So she hied to the green wood, plucking the flowers, and weaving her garland as she went; but heedless as she wandered on and on, she strayed from the path, and lost herself in those tangled shades. Being now afraid, she hurried to the right and to the left, still more and more bewildered, and at last, as night drew on she laid herself down weeping, and slept. But all through the dark hours an angel watched her; and the next morning, when she waked from sleep, she saw before her a stag, which, bending its antlered head, licked her hands and feet, and she vaulted on his back, and the stag carried her safely through the forest, and through the city gates, and through the crowds of people who came to behold this wonder, and set her down at the door of the church. When he had done

so, he sprung forth to his native woods again, and was seen no more. And the maiden, praising and thanking God for her deliverance, entered the church and hung her garland on the image of the Redeemer. This pretty statuette is in the poetic-picturesque style.

191. AN EAGLE. *Statue.* Life size.

When Rauch was at Carrara, modelling his statue of Queen Louisa, a magnificent eagle was brought to him in a wounded state; he modelled it from nature, and placed it at the feet of the queen as she lies on her bier. It is perhaps the finest thing of the kind ever executed.

192. FOUR LONG BAS-RELIEFS.

Representing the march from Berlin to Paris, in 1815. From the tomb of Marshal von Bulow. The figures represent groups of soldiers in the Prussian uniform—marching, or at rest; feasting, drinking, bivouacking, &c.—very much crowded, and in the picturesque historical style.

193. AN EAGLE. *Bas-relief.* (See 191).

Also from the monument erected to Field-Marshal von Bulow.

193*. TWO STAGS. Recumbent.

From the entrance to the public gardens at Berlin.

193**. TWO YOUTHS, OR STUDENTS. *Bas-relief.*

From the monument of Field-Marshal von Schornhorst.

194. SMALL MODEL OF THE MEMORIAL ERECTED TO FREDERIC THE GREAT.

195. EQUESTRIAN STATUE OF FREDERIC THE GREAT, KING OF PRUSSIA. The original life size model for the Colossal bronze statue.

195*. THE CARDINAL VIRTUES. Four seated statues.

Placed at the angles of the pedestal (A) PRUDENCE, with her mirror; (B) TEMPERANCE, with the curb; (C) JUSTICE, with her sword; and (D) FORTITUDE or COURAGE, with her club.

195**. THE HISTORY OF FREDERIC THE GREAT. A series of Eight subjects in *Bas-relief*, round the monument.

All these form part of the great monument lately erected in a fine situation in Berlin, the space surrounded by the Royal Palaces, Arsenal, Museum, Theatres, and principal public walk, and visible from them all. Any remarks on the life and character of Frederic the Great would be out of place here, and belong to another department, that of the Gallery of Portraits (see No. 376). In reference to the splendid memorial we are now to consider, the observer must remember that it was this Monarch who won for Prussia that high political and military position which, since his reign, but not before, she has held in Europe, and that this magnificent and costly monument may be regarded as well deserved; as an expression of gratitude from the nation which, notwithstanding his long and terrible wars, he left powerful, aggrandised, and enriched; under this point of view it is an appropriate ornament of the capital of Prussia.

The monument had long been projected by the late King, Frederic William III., and in 1830 the design was entrusted to Professor Schinkel, the architect, and Professor Rauch, the sculptor; the model for the whole was finished in 1839. The colossal model for the figure of the King on horseback, was executed in 1842, and was successfully cast in bronze in 1846. By the end of the year 1850, the bas-reliefs and insulated statues grouped round the base were finished; and in May, 1851, the monument was completed, and inaugurated with military pomp and festive rejoicings, and much national exultation.

It will be seen, on reference to the small model, that the pedestal is formed of three compartments, rising one above another. The basement is composed of mighty blocks of granite. On this is raised a pedestal of bronze, round which are grouped the statues of those men who were distinguished in the diplomatic, military, and civil service; they are twenty-four in number, of which the four at the corners are equestrian. The groups on each side comprise the military chiefs; those at each end, the ministers, judicial functionaries, and literary men. All these statues are cast in bronze, and are careful portraits of the personages represented. Above this rises another pedestal; at the four corners are the four seated Cardinal Virtues (above described). The sides, and two ends, are occupied by a series of bas-reliefs, which illustrate the history of the King. He himself appears on the summit of all, mounted on his charger, and every detail of his person and dress accurately copied from the life. Nothing is idealised, but the whole is so arranged as to produce a most admirable and imposing effect. The model of the equestrian statue of the King, which though as large as life, is much smaller than the bronze, as well as the four seated Virtues, which are somewhat conventional in treatment and application, having been noticed, it only remains to describe and explain the series of eight bas-reliefs illustrating the life and character of the King:—

E. Represents the birth of Frederic, who is presented by a good genius to his parents.

F. The Muse of History instructs him, and rouses his ambition by unfolding the names and the deeds of the heroes of old.

G. He receives his first arms from Pallas.

H. He is examining the web of a weaver of Silesia (famous for its linens). This subject expresses his encouragement of manufactures.

I. In the next he is leisurely playing the flute. Frederic not only patronised music, but was himself an excellent performer on the flute.

K. He is seated in his cabinet at Sans-Souci: an attendant places before him the celebrated bronze statue of the "Praying Boy," for which he paid a sum amounting to 5,000*l.*, and which is now a principal ornament of the Museum at Berlin. (See No. in Greek Court.) The subject expresses his patronage of the fine arts; the greyhounds at his feet are also characteristic.

L. The bas-relief at the south end represents the King seated on the column at Kulmbach, and meditating on the vicissitudes of war.

M. That on the east represents his apotheosis, where, seated between the wings of an eagle, he is borne into the regions of immortality.

The treatment of some of these subjects is open to criticism; for instance, the incongruous mingling of the purely ideal with the most matter-of-fact reality; as where the Muse, Clio, draped à l'antique, is instructing the little prince, in coat and waistcoat; and Pallas Athene presents a sword to a young soldier in a cocked hat and gaiters; all this is in very questionable taste. But the monument, taken altogether, is very grand; and the difficulties overcome have been immense.

ERNEST-FREDERIC-AUGUSTUS RIETSCHEL, born at Pulsnitz, a little town in Saxony, in 1804. He studied drawing in the Academy at Dresden, and at the age of twenty entered the atelier of Rauch, at Berlin, who soon discovered and appreciated his uncommon talent. In his twenty-fourth year he gained the Great Prize, and was sent to Rome where he studied about a year. In 1832, he was appointed Professor of Sculpture in the Academy at Dresden. Rietschel has a great reputation; his principal works are at Dresden and Munich.

196. A "PIETÀ." *Group.* Life size.

The "*Pietà*" is the title, in Italian art, given to a group which represents the dead Saviour after he has been taken down from the cross, mourned by his mother the Virgin Mary, or by angels. In this conception of the subject, Christ is extended on the earth, in front; while his mother, kneeling, bends over him, mournful, yet resigned. Pathetic and religious treatment.

197. CUPIDS RIDING ON PANTHERS. *Two bas reliefs.*

A. In the first, Cupid is carried off by the Panther B. In the second, he has subdued the animal nature, and rides him in triumph. Both very significant and graceful compositions. Classical style.

198. THE CHRIST-ANGEL. (*Christ-engel.*) *Bas-relief.*

This beautiful composition expresses the belief popular in Germany and other countries, that on Christmas-eve the Infant Christ descends from Heaven, accompanied by angels, to bless pious little children, and bring them presents.

199. MORNING, NOON, NIGHT, DAWN. *Four bas-reliefs.*

A. The DAWN, a Genius with eyelids half unclosed, holds a torch reversed, the bat under his feet. B. MORNING, a Genius holding his torch on high, has the owl beneath his feet, the lark rising at his side. C. NOON, holds a garland of flowers, chasing a butterfly. D. NIGHT, a Genius holding in one hand the sleep-bestowing poppies, while with the other he draws the mantle of concealment over his head.

200. LESSING. *Colossal Statue.*

Cast in bronze, and erected in 1851, to the honour of the great German author in his native city of Brunswick. He is represented in the dress of his time. Portrait statue in the picturesque style, most remarkable for the noble and easy grace with with the difficult costume is managed. (For an account of Lessing, see Portrait Gallery, No. 335).

— SCHLOTTAUER, of Munich.

201. A MADONNA. *Statue.* Life size.

She is standing in an attitude of devotion, crowned as Queen of Heaven; and trampling on the serpent, the emblem of sin.

— STEINHAUSER.

201*. A VIOLIN PLAYER. *Statue.* Small life size.

LUDWIG (LOUIS) SCHWANTHALER belongs to a family who have followed the profession of sculpture in stone or wood for nearly 200 years; his father, his two uncles, and a cousin, have all been sculptors; but whatever reputation these may have merited, has been merged in the brilliant and extended fame of the great artist whose works here we have to review. He was born at Munich, the capital of Bavaria, in 1802. His life was unmarked by vicissitudes of any kind. Educated in his father's studio he had not to struggle with difficulties; the very atmosphere he breathed from infancy was in harmony with his genius; he received an excellent literary and classical training, and was an accomplished scholar as well as an

accomplished artist. He was twice at Rome, in 1825 and 1832-3, but spent not more than three years altogether in that city. He fixed his residence at Munich, where he became Professor of Sculpture in the Academy, and assembled round him a vast number of scholars and assistants, who executed wholly or in part the creations which teemed from his versatile and inexhaustible genius. He drew and modelled with wonderful rapidity and correctness, but with a perfect understanding of the spirit and capabilities of his art; his facility has never betrayed him into common-place. In every style he displayed the same richness of invention, and the same inexhaustible variety; his bas-reliefs from the Greek mythology and the Greek dramatists are in the purest classical taste; his religious and historical monuments are equally admirable. He treated the old mediæval church legends,—as the story of St. George and the Dragon,—St. Dorothea, &c.,—not with the gothic formality, but in a peculiarly poetical spirit; and the style which we may call the romantic and chivalrous, he brought within the true limits of sculpture. Every subject he touched he animated with that peculiar life which belonged to it, in this respect his compositions from the comedies of Aristophanes are considered as fine as his saints, his angels, and his old German legends. His fault was careless execution; in fact, he seldom *finished* or worked out his own conceptions, but left this to his pupils and workmen. Among his last works was the gigantic statue, representing under the semblance of a noble female figure, his native country, Bavaria; but he did not live to see her placed on her pedestal, amid the acclamations of his countrymen. His health had never been robust, and he died, absolutely exhausted by the activity of his genius, in the year 1848, in his forty-seventh year.

202. A NYMPH. *Statue.* Life Size.

She is standing, leaning with one hand on the trunk of a tree, entwined with ivy. Though called a nymph, this statue suggests the idea of a listening Eve.

203. A NYMPH. *Statue.* Larger than life.

The Nymph of the Danube, seated on a rock; the waves and a fish at her feet; she holds the Lyre, because the banks of the Danube were famous for poets and musicians. This fine statue, noble in conception and treatment, was executed for the Hofgarten at Munich.

204. CERES AND PROSERPINE. *Group.* Smaller than life.

Proserpine kneeling on one knee presents a flower to Ceres, who stands upon her serpent-drawn car; though a classical subject, grouped rather in the picturesque style. Executed in marble, in 1848, for Count von Redern, of Berlin.

205. BAVARIA. *Colossal Head.* Cast from the statue at Munich.

This statue is considered the grandest work, as combining size with

beauty, which has been executed in modern times. The Ex-King Louis of Bavaria erected, on an eminence outside the western gates of Munich, an edifice in white marble, intended as a Temple of Fame, or Hall of Heroes (in German "Ruhmeshalle") to receive the busts and statues of celebrated Bavarians. In front of this temple stands a stupendous figure cast in bronze, representing, under an allegorical form, the country of Bavaria. The first model for this figure, executed about 1838, was colossal, thirteen feet high; but this was afterwards enlarged into the not only colossal but gigantic statue which now stands there. Bavaria is represented as a German maiden, crowned with the oaken garland, from beneath which her long luxuriant tresses float in masses to her shoulders; the right arm is raised, and in her hand she holds the laurel crown which rewards desert; the left hand pressed on the mighty bosom holds a sword to defend her independence: she reminds us of the description of the Titan Goddess in Hyperion:—

> "Her face was large as that of Memphian sphinx.
> By her in statue the tall Amazon
> Had stood a pigmy's height: she would have ta'en
> Achilles by the hair and bent his neck,
> Or with a finger stayed Ixion's wheel."

The height of the figure is 54 feet, that of the seated lion watching at her side 27 feet, and the pedestal is 30 feet high, so that the height of the whole is 114 feet. The casting in bronze of this enormous figure was a process of great difficulty and expense. It was begun in 1844, and completed in various portions in 1848. The statue was placed on its pedestal and unveiled to the people, October 9, 1850, in the midst of fêtes and rejoicings, which were shadowed by regrets, for Schwanthaler and Stiegelmayer (the latter the greatest worker in bronze in Europe), had both died during the progress of the work.

206. 207. TWO FIGURES OF VICTORY.

Each holding her palm branch, and leaning on a circular shield which stands between them.

208, 209, 210, 211. FOUR ANGELS. *Small Statues.*

These figures are not particularly remarkable; they were executed in marble for the private chapel in the chateau of Prince Metternich.

212. A KNIGHT. *Statuette.*

In complete armour, leaning on a broad sword, and holding a cup in his gauntleted hand. This was an early work, remarkable as being a first attempt in that revival of the gothic or chivalric style which has since become popular, and in which Schwanthaler excelled. Picturesque.

213. BELLEROPHON WITH PEGASUS AND PALLAS. *Circular Bas-relief.*

Bellerophon, when proceeding on his expedition against the Chimera, is assisted by Pallas in subduing the winged horse Pegasus, who is to bear him through the air.

214. THESEUS AND HIPPOLYTA. *Circular Bas-relief.*

Theseus, King of Athens encounters in battle, Hippolyta, Queen of the Amazons, whom he overcame and afterwards married. The two subjects form a pair, strictly classical in treatment.

215. THE SHIELD OF HERCULES. *Circular Bas-relief.*

The subjects represented in relief, according to the description in Hesiod: "In the centre is a monstrous serpent, and around it every sort of terrible force and power. The ocean with swans swimming on, and fishes playing in, the waves, occupy the outer rim. In the intermediate circle, there is, first, a fight of lions and boars; then the battle of the Centaurs and Lapithæ, with Mars in his chariot and Pallas in arms. Next is seen Apollo playing on the lyre, in an assembly of the gods; then an arm of the sea, dolphins pursuing the other fishes, and a fisherman about to throw a casting net. After this Perseus appears, flying in the air, a detached figure on the surface of the shield, with Medusa's head at his back; the other Gorgons follow, wreathed about with serpents. Then is seen a besieged city, with a battle, and the Fates, Clotho, Lachesis, and Atropos ranging over the field, and contending for the dead. Achlys, the dimness or shadow of death or misery, stands near, a hideous figure. Then follow successive representations of a city at peace, and full of pomps and festivals of reaping, of sheaf-binding, of vintaging, of boxing, of hare-hunting, and, lastly, of the chariot-race." Compare with No. 265. We ought to have here a cast from Flaxman's Shield of Achilles, as described in Homer, to contrast with both. From the very exact descriptions of these two shields, it has been assumed that the art of working in metal, and chiseling or beating out figures in relief, must have been carried to great perfection at a very early period.

ALBERT, or, as he was called in his own country, BERTEL THORWALDSEN, was born at Copenhagen in 1770. His family was noble: he counted, as we are assured, ancient kings of Denmark and famous Icelandic poets and sages among his remote ancestry; but his parents were so reduced in station and in fortune, that his father (whose trade it was to carve figure-heads for ships) could with difficulty provide for the education of his son. Albert was a quiet, reserved, dreamy, silent boy, supposed to be dull, known to be ignorant, but he was a born artist; and in his father's workshop he learned at least to use his tools. He was at length sent to the drawing school of the Academy,

which he attended for several years, during which he assisted his father, and struggled with poverty and hardship; in 1795 he gained the highest academic prize for a model in bas-relief, which gave him the privilege of being sent to Rome, at the expense of the Academy, with a salary of 300 dollars for three years. He was still, while poetry and art were fermenting within his soul, so ignorant of the commonest elements of literature, that it was necessary to detain him for instruction for two years before he could set off. He arrived at Rome in the year 1797, and there he passed a year or more, doing nothing, lost apparently in idle contemplation of the wonders around him, to the great discouragement and almost despair of his friends. In the year 1799 his small pension expired; he was now in his thirtieth year, but he had done so little, and the case appeared so hopeless, that he was on the point of returning to Denmark. At this critical moment, a rich Englishman, the well-known Thomas Hope, entered his studio and found there the model of the statue of Jason. He was struck by it, ordered it in marble, and generously laid down more than the price asked for it; Thorwaldsen remained in Rome to study, to work, to reach a height of fame and success which he had, perhaps, silently dreamed of himself, but which no one had anticipated for him; when, thirty-eight years afterwards he revisited his native city of Copenhagen, he was "received among men like a descended god." He had left Copenhagen an obscure melancholy boy, he returned a famous artist; he left it poor, he returned rich. A frigate was sent to convey him to his native shore, and when he landed, the people drew his carriage in triumph to the city. In 1841, he revisited Rome, collected his property together, and finally returned to Copenhagen in 1842. His long, happy, glorious life was crowned by a death as happy. On taking his accustomed seat one evening to listen to a musical performance, his head after a while sunk on his breast, and he never raised it again. Thus he died at the age of seventy-three. Those who have once seen Thorwaldsen, will not easily forget the handsome old man, with his regular features, his ample brow, his penetrating blue eyes, and flowing white hair. Of his merit as an artist there can be but one opinion: his superiority to Canova is now generally admitted. His inventive genius was as various as it was inexhaustible; and the ease, precision, and facility with which the clay took form under his hands, was often matter of astonishment to those who stood by: when some one observed that he could not chisel the marble with the same certainty that he modelled the clay, he replied laughingly, that if his hands were tied behind him he would bite a statue out of the marble with his teeth. Of his almost innumerable works all are not of course equally good, but no man has left behind so many that may be pronounced excellent. In the management of bas-relief he attained perfection. He was the first among the moderns who felt and applied the principles on which the Greek artists worked in this style, and who understood the widely different laws which regulate the picturesque and the sculptural treatment. In the latter part of his life he

devoted himself principally to religious subjects. A few only of his most celebrated productions are here, but sufficient to exhibit the astonishing versatility of his powers. Among his statues, the Shepherd Boy, the Seated Mercury, the Venus with the Apple, have not been surpassed. Of his bas-reliefs the grand frieze of the Triumph of Alexander is perhaps his finest. In these classical compositions he sometimes gave a new and charming significance to the old forms and associations, which entitle him to rank as a born poet. His fancy was always regulated by a pure taste and an elevated moral sentiment. Thorwaldsen executed many busts and portrait statues, but on the whole was not so happy in them as in his ideal works. His statue of Lord Byron, for instance, must be pronounced a failure both in the resemblance of the head and in characteristic treatment; it is a mistake altogether. Nor are his statues of Goethe and Schiller quite satisfactory. The works of Thorwaldsen are scattered all over Europe. Some of his finest are in England, and he never forgot that his first patron had been an Englishman. He died in 1843.

216. HOPE. *Statue.* Life size.

This fine statue is a singular conception of the subject, an imitation of the grave Etruscan style. Hope stands before us here pensive rather than joyous; a maiden dignified and modest, with rich and ample drapery, which she raises with her left hand, in act to step forward; while in her right she holds the yet unopened lotos flower. The model was completed in 1818, and executed in marble for the Baroness von Humboldt (the wife of Wilhelm), in 1829. When she died, a copy, by Tieck, of this statue was by her own desire placed at the head of her grave. It was while occupied with the restoration of the Egina marbles that Thorwaldsen modelled this statue, and it shows how deeply his imagination had been impressed by the serious and formal style of those remains of early Greek art. Classical—somewhat archaic in style. (See Greek Court, page 20.)

217. VENUS. *Statue.* Life size.

Standing, she holds in her right hand the fatal apple decreed to her by Paris; the left rests on her drapery, thrown over the trunk of a tree; she seems to turn to the other goddesses with triumph. This is a very exquisite version of the "Venus Victrix" of the ancients. The first conception was considerably under the size of life. The artist, however, broke the model, and repeated his design of a larger size, in 1816. It was executed in marble, for Lord Lucan, about the year 1824.

218. VENUS WITH THE APPLE. *Statue.* Life size.

This is the same subject as No. 217, and the same treatment; but the model has been slightly altered; the leg is less bent, and the turn of the head not quite the same. The alterations however are so trifling, that though they are felt at the first view, it requires a close and careful comparison to appreciate them.

219. MERCURY. *Statue.* Life size.

Mercury seated, holds in his left hand the pipe with which he has soothed Argus to sleep; in his right hand he grasps the sword with which to slay him. According to the Greek legend, Argus, with his hundred watchful eyes, was sent by Hera (Juno) to guard Io; Jupiter commissioned his messenger, Mercury, to carry off Io, which he accomplished by putting Argus to sleep with the sound of his pipe, and then cutting off his head. This statue is one of the most perfect productions of modern art; in fact, there are but few productions of antique art which excel it, in the completeness and beauty with which the conception has been carried out. In the action and attitude, the present, the past, and the future moments are exquisitely blended; the god has just taken the reed pipe from his lips, the sounds still float in the air, his head is turned towards the sleeper with a look of suspense, the sword is half unsheathed; but the moment, though one of transition, is one of repose; and nothing can exceed the quiet grace of the attitude, and the youthful, god-like beauty of the form. This statue was modelled in 1818. The first marble was executed for the Prince of Augustenburg; the second (a most perfect example) is in possession of Lord Ashburton, and there are other repetitions.

220. GANYMEDE. *Statue.* Small life size.

The youthful cup-bearer of the gods holds the cup in the left hand, the vase raised in his right and in the act of pouring out nectar for the gods. He wears the Phrygian cap or bonnet, which, in Greek art, is the usual attribute of the inhabitants of Asia Minor. According to the Greek myth Ganymede was carried off by the Eagle of Jove while keeping his flocks on the plains of Troy. Classical, and exquisite for true antique feeling and grace.

221. A SHEPHERD. *Statue.* Life size.

He is seated in an easy attitude of repose, on a fragment of rock, over which is thrown a sheepskin; the right hand is round his leg; with the other he leans on his staff; his dog is at his side. The model for this most beautiful work was a young shepherd of the Campagna. The dog is the portrait of the artist's favourite dog Teverino. The original marble was executed about 1817, for Thorwaldsen's friend, Mr. Krause, of Weintrop, near Dresden. A repetition is in the possession of Lord Cowley. Classical style.

222. THE THREE GRACES. *Group.* Life size.

Aglaia, the eldest of the Graces, half embraces her sisters. Thalia holds the golden arrow of Love, and Euphrosyne seems about to feel the point of it. As the three stand, their arms are intertwined with a peculiarly modest and easy grace, and the harmony which unites them is expressed by the little Genius of Love who tunes his lyre at their feet. In this group, Thorwaldsen successfully competed with the well known composition of Canova, then universally

celebrated, and as it was thought, not to be surpassed in art. The observer will do well to compare them, as has been done in a famous epigram by the King of Bavaria, who gives the merited palm to the more chaste and thoroughly Greek conception of Thorwaldsen. The Graces are here the beautiful beneficent Charities. (See No. 125). The model for this group was completed in 1817, and first executed in marble for the Prince of Augustenburg in 1819.

223. LOVE BENDING HIS BOW. *Statue.* Small life size.

This is not the divine Eros of the Greeks, but the playful, mischievous Cupid of the Latins, treated in the picturesque style :—

"Qui que tu sois, voici ton maître;
Il l'est, le fut, ou le doit être !"

Compare this conception of the deity of love with that of Gibson, No. 23.

224. A GENIUS SEATED AND PLAYING THE LYRE. *Statue.* Small life size.

This figure was originally placed at the feet of the three Graces, and has since been often repeated by the artist as a separate statue, being in sentiment very beautiful, and complete in itself.

225. A VASE, with *Bas-reliefs.*

Representing what has been called "The Life of Love" (*La linea della vita umana*). The subject of this Bas-relief was suggested by a graceful antique picture found in the ruined city of Herculaneum, representing a girl selling Cupids. Thorwaldsen has extended and varied this idea into a very beautiful and significant composition. The maiden is here a winged Psyche ; she has a cage near her, full of little Cupids, some of whom are peeping through the bars of the cage, others trying to escape: a child behind Psyche lifts up the covering of the cage, and peeps to see what is there ; while another, a little older, appears half inclined to play with them, though with a suspicion that they are not quite so harmless as they seem. Before Psyche kneels a girl, receiving into her open arms the little Cupid which is presented to her : another maiden carries off her purchase, fondly pressed to her bosom : another, who seems already to repent her bargain, holds him by the wings with thoughtful downcast eyes. The next figure is that of a man in the prime of life, seated, while the little god rides triumphant on his shoulders. The last figure is that of an old man, from whom Cupid has escaped, and is flying off with a mocking air, while the other is stretching forth his hand in vain. This elegant bas-relief was executed in marble, about the year 1825, and is in the possession of Mr. Labouchere.

226. THE TRIUMPH OF ALEXANDER. *Frieze, in Bas-relief.*

About eighty feet long, by one foot ten inches high.

To understand all the beauty and interest of this magnificent composition, it is necessary to say a few words of its history. In the year 1812,

Napoleon entertained the project of visiting Rome, and ordered that the Pope's Palace, on Monte Cavallo, should be prepared for his reception, and furnished and decorated as an imperial residence. One of the halls of reception was to be ornamented by a frieze running round the upper part of the wall, and the commission was given to Thorwaldsen, who had only three months to complete his work. As a significant compliment to Napoleon, he chose for his subject "The Triumphal Entrance of Alexander the Great into Babylon." The whole composition, though forming altogether an harmonious and connected series, may be divided into two parts, meeting in the centre. The procession on the right represents Alexander and his Greeks approaching the gates of Babylon. The procession on the left represents the inhabitants of the conquered city going forth to meet them.

A. First appears Alexander, on his triumphal car, drawn by four horses. Victory, at his side, holds the reins.

B. The car is followed by two armour-bearers, carrying the shield, bow, and lance, of the hero. Then Alexander's famous horse, Bucephalus, prancing and rearing, and attended by two grooms, who are endeavouring to rein him in.

C. Three of Alexander's favourite generals, Antipater, Perdiccas, and Antigonus, on horseback.

D. Then Leonnatus, who commanded the cavalry, and was one of Alexander's most distinguished friends; he is followed by a troop of horsemen.

E. The infantry, represented by a group of soldiers on foot.

F. An elephant next appears, loaded with the spoils of the enemy; near him walks a captive prince, who has been supposed to represent the Prince of Gaza, but rather, I imagine, expresses, in an abstract way, the subjugation of the Princes of the East. A troop of guards close the procession. The shield of the last figure bears (in the original marble) the head of Thorwaldsen.

Returning to the centre. The first figure on the left is the Genius of Peace, who approaches to meet and welcome the conqueror. The Governor of Babylon and his five children follow as suppliants.

G. Next appear three graceful female figures of women, strewing flowers, and a child with a basket of flowers on his head.

H. Then Bagophanes, the treasurer of Darius, and distinguished by his servility to the conqueror, appears with four attendants, about to erect an altar, and burn incense.

I. Next follows a procession of suppliants, bearing gifts; three superb coursers; lions and panthers chained, with their keepers, &c.

K. The Chaldean Magi and Priests close this part of the procession. They had foretold that Alexander's *entry* into Babylon would be the *cause* of his destruction.

The third part of the frieze, filling up the lower end of the room, represents the walls of the city, and the open space near it, and the river Euphrates, with spectators, who have assembled to see the show; people are looking down from the ramparts: below is seen a shepherd with his family; on the river is a boat with three men; a fisherman is seated on the bank; a camel, with a family of peasants, and a few palm-trees, express the Oriental locality.

In contemplating this frieze, which is one of the most celebrated works of the sculptor, in a department of his art in which he excelled, that of bas-relief, we are struck by two things;—first, the exceeding beauty of the composition, in which, without any crowding or confusion, or unnecessary figures, all the circumstances and sentiments of the scene are expressed with the most vivid truth, yet with the ideal treatment proper to sculpture. Secondly, we cannot but feel that the choice of the subject had a fitness which the artist did not contemplate. Alexander entered Babylon to meet his death; this was his last triumph. Napoleon, in whose honour the work was executed, was then setting out on his Russian expedition, which resulted in his downfall; he had seen the last of his triumphs. It is curious, also, that, notwithstanding the totally different style of treatment, we are struck by a resemblance to the processions in the newly discovered Nineveh sculptures, where we see a conquering despot, riding in his chariot, attended by the Genius of Victory, while slaves and captives, and spoils, and strange animals, with their keepers, figure conspicuously. The first cast of this frieze in plaster still decorates the Pope's Palace on Monte Cavallo, though now unfitted for the locality. It has twice been executed in marble, once for the Palace of the King of Denmark, at Copenhagen (in 1829); and again for Count Somariva, for which he paid 100,000 francs.

227. NAPOLEON. *Colossal Bust.*

As Victor, crowned with laurel. The eagle wings in front, the palm behind, and the cannon-ball, are all in questionable taste.

228. LORD BYRON. *Bust.*

Feeble, almost ignoble, and without likeness or character.

Of these two busts I must remark, that neither Napoleon nor Lord Byron ever sat to Thorwaldsen. (*See* Portrait Gallery, Nos. 311 and 418.)

229. MINERVA ADJUDGES THE ARMOUR OF ACHILLES TO ULYSSES. *Bas-relief.* Six figures.

After the death of Achilles in the Trojan War, Ulysses and Ajax contended for the honour of inheriting his arms; by the advice of Athena (Minerva), they were adjudged by Agamemnon, not to Ajax, the strong man, but to Ulysses, the wise man, in which it must be owned Athena showed some partiality to her favourite; in consequence of this decision, Ajax was seized with madness and slew himself. The subject is taken from Sophocles. Classical style.

230. APOLLO PLAYING TO THE GRACES AND THE MUSES. *Bas-relief.* Thirteen figures.

Apollo (he is here in his character of Musagetes) is seated on the left, playing on his lyre; the three Graces, standing on an eminence mutually embracing, appear to listen. In front of Apollo, Euterpe, the Muse of lyric poetry, plays on the double pipe. Terpsichore, the Muse of dance and song, sounds the tambourine; and Erato, the

Muse who inspired love songs, crowned with flowers, appears behind. The other Muses, Calliope, Clio, Melpomene, Polyhymnia, Urania, Thalia, join in the dance. (To dance at the festivals of the gods was one of the occupations of the Muses; and according to Pindar, the Graces were enthroned on Olympus, next to Apollo.) Classical style.

231. THE FOUR SEASONS. *Four circular Bas-reliefs.*

A. SPRING, a female figure, attended by two genii bearing baskets of flowers.

B. SUMMER, a harvest scene, with a group of reapers.

C. AUTUMN, a hunter returns to his home bearing game; a woman and a child (seated under a vine loaded with grapes) receive him.

D. WINTER, an old man warming his hands over a brazier, while an old woman lights her lamp.

232. THE GENIUS OF THE NEW YEAR. *Circular Bas-relief.*

A winged figure expressing the attributes of the four seasons; he has skates to his feet, and bears a bunch of grapes, a sickle and ears of wheat, and a wreath of flowers; around him, in a circle, the twelve signs of the zodiac. Classical—somewhat picturesque treatment.

233. CUPID AND HYMEN. *Bas-relief.*

Love holds the distaff; Hymen spins the thread.

234. CUPID AND GANYMEDE. *Bas-relief.*

Ganymede seated, Cupid standing; they are playing at an ancient game of chance.

235. CUPID AND PSYCHE. *Bas-relief.*

Flying or floating together through the air.

236. CUPID AND HYMEN. *Bas-relief.*

Both winged, borne through the air; Hymen lights his torch; Cupid bends his bow.

237. CUPID BOUND BY THE GRACES. *Bas-relief.*

The three Graces, seated, bind Cupid with garlands of flowers, having first stolen his arms. A very charming and significant allegory; classical treatment.

238. THE BIRTH OF BACCHUS. *Bas-relief.*

239. LOVE CARESSING A DOG. *Bas-relief.*

The dog is here the symbol of fidelity.

240. LOVE MAKING HIS NETS. *Bas-relief.*

241. JUPITER DICTATING LAWS TO LOVE. *Bas-relief.*

Jupiter is enthroned, and Cupid, with a tablet in his hand, stands before him, and appears to be writing from his dictation. These three form a series. The conception is poetical, the treatment classical.

242. THE FOUR ELEMENTS. *Bas-relief.*

A. AIR bestrides the eagle, and is armed with the thunder.

B. EARTH guides the lion.

C. WATER, bearing the trident of Neptune, is borne by a dolphin.

D. FIRE, having yoked Cerberus (who guarded the flaming gates of Tartarus), drives him with the fork of Pluto. Elegant and classical, yet somewhat conventional in treatment.

243. BACCHUS FEEDING LOVE. *Bas-relief.*

Bacchus, vine-crowned, and with his attributes (the leopard at his side, and the thyrsus, the staff surmounted by the fir-cone, which lies near him) holds out a cup of wine to the God of Love, who takes it in both hands, with a sort of child-like innocence and unsuspiciousness. Classical and very elegant.

244. LOVE AWAKENING PSYCHE. *Bas-relief.*

She has swooned, after opening the casket entrusted to her by Proserpine. Love takes an arrow from his quiver, with which to recal her to life.

245. THE BAPTISM OF CHRIST. *Bas-relief.*

Two figures only; the Redeemer stands *on* the water, with hands meekly folded on his breast. St. John holds the shell.

246. A GUARDIAN ANGEL. *Bas-relief.*

The angel directing and protecting the steps of a child.

247. THREE SINGING ANGELS. *Bas-relief.*

Gracefully grouped, and singing from the same music-scroll.

248. THREE PLAYING ANGELS. *Bas-relief.*

One has a lute, the other a harp, the third a pipe.

249. THREE FLOATING INFANT ANGELS. *Bas-relief.*

The artist has well distinguished, in sentiment, these winged angelic boys from three Cupids, and the management of their arms as they embrace is especially skilful and beautiful. These three bas-reliefs of angels decorate the Cathedral at Copenhagen.

250. CHARITY. *Bas-relief.*

A mother with a child in her arms, while another clings to her drapery. Designed for the font in a church at Copenhagen, about the year 1810; executed in marble for the Marquess of Lansdowne.

251. CHRIST BLESSING CHILDREN. *Bas-relief.*

One of the late religious works executed by the artist after his return to Denmark, about the year 1840.

252. THE VIRGIN WITH THE INFANT CHRIST AND ST. JOHN. *Bas-relief.*

A Holy Family, somewhat cold and formal.

CHRISTIAN FRIEDRICH TIECK, the brother of the celebrated poet and critic, Ludwig Tieck, was born in Berlin, 1776. He studied drawing under Godfried Shadow, and then went to Paris, where he studied some years. He was afterwards, under the patronage and direction of Goethe, employed in the decoration of the Grand-Ducal Palace at Weimar. He was invited by Madame de Staël to Switzerland, where he executed several busts, including her own, and that of her second husband, M. Rocca. The King of Bavaria also employed him on a number of the busts for the Valhalla. It does not appear that he has produced any work on a very large scale; he is chiefly remarkable for his busts, and portraits in bas-relief. His atelier was at Berlin, where he formed some excellent scholars; amongst others, the Bohemian, Kiss, whose colossal group of the Amazon and the Lion was so much admired in the Great Exhibition. Tieck died on the 14th of June, 1851.

The following series of eight small statues, seated, form part of a set of fifteen classical subjects, executed in marble, to decorate the sleeping-chamber of the King of Prussia:—

253. EROS, the Greek Cupid.

254. DIONYSOS, the Greek Bacchus.

255. ARIADNE, reclining, and asleep; she is thus represented, because, while sleeping in the Island of Naxos she was deserted by her ungrateful lover Theseus (whose life she had saved), and found there by Bacchus, who made her his bride.

256. PSYCHE, holding the lamp.

257. ACHILLES, holding his sword.

258. ULYSSES, holding his sword, and with the accustomed cap.

259. IPHIGENIA, half kneeling, as victim; the altar and stag behind her.

260. MARS.

THEODORE WAGNER, born at Stutgardt, in 1800; studied under Dannecker.

261. A MAGDALEN. *Statue.* Life-size.

She is reclining on the earth: one hand rests on a book (the Scriptures); in the other she holds a cross, which she contemplates with profound grief. Executed in marble, in 1843. Compare this with the conception of Canova, No. 138. Sacred subject; picturesque treatment.

HERMAN WITTICH, born in 1815; studied in the Academy at Berlin, and afterwards became a pupil of Tieck. One of his best works is a group of Siegfried and Chremhilda, cast in bronze in 1850.

262. HAGAR. *Colossal Group.*

263. A HUNTER. *Statue.* Life-size.

In the left hand he holds his bow, and with the right draws an arrow from his quiver. Full of life, and very well executed. Classical. Compare with No. 20.

MAX WIDNMANN was born in 1812, at Eichstadt, in Bavaria. He studied his art under Schwanthaler, at Munich, and became one of that great artist's favorite pupils and assistants. He has succeeded Schwanthaler as Professor of Sculpture in the Academy at Munich.

264. A HUNTER DEFENDING HIS FAMILY. *Colossal Group.*

The mother clasps her child to her bosom, while the father is contending with an enraged female panther, who appears to have been robbed of her young. This fine animated group was executed in marble in 1851.

265. THE SHIELD OF HERCULES. *Bas-relief.*

described by Hesiod. Compare with No. 215.

EMILIUS WOLFF, born at Berlin in 1796; studied with Rudolf Schadow, and afterwards with Thorwaldsen. He is settled at Rome, where he has a distinguished reputation. He excels in animals, and has executed some very good works in the religious style. Wolff visited England in 1841; obtained the patronage of the Queen and Prince Albert; and executed a statue of the Prince in the costume of a Greek warrior.

266. TELEPHUS SUCKLED BY A HIND. *Group.* Smaller than life.

Telephus, the son of Hercules, and Augeia (a priestess of Minerva) was, after his birth, exposed on Mount Parthenion, where he was found and suckled by a hind; he was afterwards King of Mysia. The original marble was executed for the King of Prussia.

267. A NEREIDE. *Statua.* Life-size.

Or, rather, a nymph fishing (*Pescatrice*); she is reclining on the sea-shore, with shell-fish near her.

268. A GERMAN MAIDEN WITH A LAMB. *Statuette.*

Executed in marble for Mr. Yates, of Liverpool (?). Picturesque.

269. WINTER. *Statua.* Small life-size.

Represented here by a boy, or genius, wrapped in a lion's skin, holding in one hand a fir-cone, with which, in Italy, they kindle the fire. In the ornamental style.

270. DIANA. *Statue.* Small life-size.

Standing, and leaning on her bow. Classical.

271. A FLOWER GIRL. *Statuette.*

Standing, with a basket of flowers on her head. In the ornamental style.

JOHN NEPOMUCH ZWERGER, born in 1798, at Donau-Eschingen, in Wurtemburg; studied under Dannecker and Thorwaldsen. He is Professor of Sculpture at Frankfort.

272. A SHEPHERD BOY. *Statue.* Smaller than life.

He is seated, with one hand holding his pipe, with the other caressing his dog. Classical.

STATUES ON THE UPPER GARDEN TERRACE.

	Subjects.	Sculptors.
1.	BIRMINGHAM	JOHN BELL.
2.	SHEFFIELD	JOHN BELL.
3.	CALIFORNIA	JOHN BELL.
4.	AUSTRALIA	JOHN BELL.
5.	THE UNITED STATES	HIRAM POWERS.
6.	CANADA	LAUNITZ.
7.	RUSSIA	LAUNITZ.
8.	BELGIUM	GEEFS.
9.	PARIS	ETEX.
10.	MULHOUSE	
11.	LYONS	
12.	MARSEILLES	
13.	BELFAST	LEGREW
14.	MANCHESTER	THEED.
15.	LIVERPOOL	SPENCE.
16.	GLASGOW	MARSHALL.
17.	INDIA	
18.	CHINA	
19.	EGYPT	
20.	TURKEY	
21.	GREECE	
22.	SOUTH AMERICA	MONTI.
23.	ITALY	MONTI.
24.	SPAIN	MONTI.
25.	HOLLAND	MONTI.
26.	THE ZOLLVEREIN*	MONTI.

* The northern states of Germany, which have entered into a bond for mutual protection in custom-house duties and commerce, are denominated the ZOLLVEREIN. The idea is here represented by a grand female figure, wearing the imperial crown and mantle, and protecting a boy and girl, the former carrying a specimen of the raw material, and the latter holding the manufactured web. This group is very nobly conceived.

INDEX.

Abel dead. *Dupré* . . . . . No. 148
Achilles. *Tieck* 257
Alexander's entry into Babylon. *Thorwaldsen* 226
Amalthea. *Julien* 113
Amazon. *Gibson* 16
Andromeda. *Bell* 7
Andromeda. *Macdonald* 47
Angel guarding a girl. *Müller* 178
Angel leading a child. Bas-relief. *Thorwaldsen* 246
Angel watching. *Westmacott* 67
Angels flying. Bas-relief. *Thorwaldsen* 249
Angels playing. Bas-relief. *Thorwaldsen* 248
Angels praying. *Schwanthaler* . . . 208. 299. 210. 211
Angels singing. Bas-relief. *Thorwaldsen* 247
Apollo discharging his bow. *Baily* 30
Apollo playing to the Graces. *Thorwaldsen* 230
Ariadne. *Tieck* 255
Ariel. *Lough* 42
Audacity. *Strazza* 159
Aurora. *Gibson* 18
Aurora and Zephyr. *Marshall* 52

Bacchanal. Bas-relief. *Hähnel* 172
Bacchante. *Barré* 83*
Bacchante. *Clodion* 90
Bacchus feeding Love. Bas-relief. *Thorwaldsen* 243
Baptism of Christ. Bas-relief. *Thorwaldsen* 245
Bather. *Falconet.* 101
Bather. *Houdon.* 112
Bavaria. Colossal head. *Schwanthaler* 205
Beatrice. *Hancock* 31
Bellerophon. Bas-relief. *Schwanthaler* 213
Birth of Bacchus. *Thorwaldsen* 238
Boy and butterfly. *Thrupp* 63
Boy holding a book. *Rauch* 181
Boy holding a shell. *Rauch* 182
Boys wrestling. *Lawlor* 35
Brother and sister. *Bell.* 8A
Byron (Lord). *Thorwaldsen* 228

Cain. *Etex* . . . . . No. 100
Cardinal virtues. *Rauch* 195*
Castor and Pollux. *Sangiorgio* 144
Centaur and Achilles. *Brugger* 164
Ceres and Proserpine. *Schwanthaler* 204
Chase. *B. Debay* 94
Charity. *Bartolini* 121
Charity. *Phyffers* 115*
Charity. Bas-relief. *Thorwaldsen* 250
Chatham (Lord). *Bacon* 1
Chaucer. *Marshall* 53
Chetham (Humphrey). *Theed* 62
Child praying. *Rauch* 180
Child (recumbent). *Pradier* 116*
Children with pony. *Jones* 33*
Christ-Angel. *Rietschel* 198
Christ blessing children. Bas-relief. *Thorwaldsen* 251
Christ's entry into Jerusalem. *Hancock* 32
Christ's procession to Calvary. *Hancock* 33
Christ (The infant). *Blaesar* 163
Clement XIII. *Canova* 141*
Cupid as a shepherd. *Gibson* 15
Cupid and butterfly. *Gibson* 23
Cupid and Psyche. *Gibson* 24
Cupid captive. *Fraikin* 104
Cupid. *Chaudet* 86
Cupid in a shell. *Fraikin* 108
Cupid and nymph. *Wyatt* 74
Cupid bending his bow. *Thorwaldsen* 223
Cupid and Hymen. Bas-relief. *Thorwaldsen* 233
Cupid and Ganymede. Bas-relief. *Thorwaldsen* 234
Cupid and Psyche. Bas-relief. *Thorwaldsen* 235
Cupid and Hymen. Bas-relief. *Thorwaldsen* 236
Cupid bound by the Graces. *Thorwaldsen* 237
Cupid caressing a dog. Bas-relief. *Thorwaldsen* 239
Cupid making nets. Bas-relief. *Thorwaldsen* 240
Cupid awakening Psyche. Bas-relief. *Thorwaldsen* 244
Cupid. *Benzoni* 122
Cupids on panthers. *Rietschel* 197
Cyparissus. *Chaudet* 87

Danaïde. *Rauch* 183
Dancing girl. *Marshall* 50
Dancing girl. *Canova* 136
Dancing girl (in repose). *Canova* 137
Dancing faun. *Lequesne* 114
Dancers. *Crawford* 11
David. *Lough* 44*
David. *Magni* 146

David. *Westmacott* . . . . . No. 67*
Diana. *Benzoni* 123
Diana. *Wolff* 270
Dionysos. *Tieck* 254
Dorothea. *Bell* 5A
Dog. *Chaudet* 88
Dog. *Giraud* 110
Duquesne (Admiral). *Dantan* 92

Eagle. Statue. *Rauch* 191
Eagle. Bas-relief. *Rauch* 193
Eagle-slayer. *Bell* 6
Elements. *Bacon* 2*
Elements. *Thorwaldsen* 242
Esmeralda. *Rossetti* 156
Emigrant. *Lawlor* 34
Endymion. *Canova* 127
Erato. *Launitz* 174
Eros. *Tieck* 253
Eurydice. *Nanteuil* 115
Eve. *Baily* 4B
Eve. *Monti* 150*
Eve. *Rinaldi* 153
Eve listening. *Baily* 4C
Eve and her children. (First cradle.) *A Debay* 96

Fates. *J. Debay* 93
Faun with cymbals. *R. Westmacott* 66
"First steps." *Magni* 148
Flora. *Crawford* 10
Flora. *Gibson* 14
Flora. *Spence* 59
Flora and Zephyr. *Wyatt* 80
Franconia. *Halbig* 173
Frederick the Great. Equestrian Statue. *Rauch* 195
Frederick the Great. Monument. *Rauch* 194

Ganymede. *Thorwaldsen* 220
Girl bearing flowers. *Wolff* 271
Girl bearing fruit. *Drake* 168
Girl praying. *Bartolini* 120
Girl sewing. *Magni* 147
"Go and sin no more." Bas-relief. *Westmacott* 71
Graces. *Baily* 3B
Graces. *Canova* 125
Graces. *Thorwaldsen* 222
Grazia. Bust. *Gibson* 30
Greek slave. *Rossetti* 157
Guttenberg. Monument. *Launitz* 175

Hagar. *Wittich* . . . . . No. 262
Hebe. *Canova* 133
Hector. *Dannecker* 166
Hercules Infant. *Bell* 8
Highland Mary. *Spence* 58
Holy Family. *Thorwaldsen* 252
Homer. *Meyer* 176
Hope. *Thorwaldsen* 216
Hope. *Rinaldi.* 155
Hours, The. Bas-relief. *Gibson* 26
Hubert, St. Life. Eight bas-reliefs. *Geefs* 109
Hunter. *Wittich* 263
Hunter. *Baily* 4
Hunter defending his family. Widnmann 264
Hunter. *Gibson* 20
Huntress. *Wyatt* 78
Huskisson. *Gibson* 29
Hylas and Nymphs. *Gibson* 22

Ingenuité (l'). *Desprez* 97
Innocence. *Ramey* 118
Ino and Bacchus. *Wyatt* 73
Iphigenia. *Tieck* 259
Ishmael. *Strazza* 160
Italy. *Monti* 149

Jocasta and her sons. Bas-relief. *Gibson* 28
Johnson (Dr.). *Bacon* 2
Jupiter and Love. Bas-relief. *Thorwaldsen* 241

Knight in armour. *Schwanthaler* 212

Lavinia. *Spence* 57
Lessing. *Rietschel* 200
Lion. *Canova* 141*
Love playing the lyre. *Thorwaldsen* 224
Love's first whisper. *Marshall.* 49

Madonna. *Schlottauer* 201
Magdalen. *Canova* 138
Magdalen. *Wagner* 261
Maid of Saragossa. *Bell* 6B
Maiden on the stag. *Rauch* 190
Maiden with a lamb. *Wolff* 268
Malibran. *Geefs* 108

March to Paris. Bas-relief. *Rauch* . . . . . No. 192
Mars. *Tieck* 260
Maternal affection. *Baily* 4A
Medicine. *Hähnel* 171
Melancholy. *Obici* 152
Melpomene. *Rinaldi* 154
Mendicant. *Strazzi* 158
Mercury and Satyr. Bas-relief. *Newhauser* 179
Mercury. *Richardson* 55
Mercury. *Thorwaldsen* 219
Milo. *Lough* 40
Milo. *Falconet* 102
Milo. *Puget* 117
Minerva adjudges the armour of Achilles. Bas-relief. *Thorwaldsen* 229
Minerva and Warrior. *Blaesar* 162
Modesty and Love. *B. Debay* 95
Modesty. *Cartelier* 85
Morning. Noon. Night. Dawn. Bas-reliefs. *Rietschel* . . 199
Mourners. *Lough* 46
Mower. *Guillaume* 111
Murder of the Innocents. *Legrew* 39
Murder of the Innocents. *Dini* 142
Musidora. *Legrew* 38

Napoleon. *Thorwaldsen* 227
Narcissus. *Gibson* 17
Narcissus. *Theed* 60
Neapolitan Girl. *Danton* 91
Neapolitan Dancer. *Duret* 98
Neapolitan Improvisatore. *Duret* 99
Nereide. *Wolff.* 267
New Year. Bas-relief. *Thorwaldsen* 232
Night. *Pollet* 115**
Nymph. *Westmacott* 65
Nymph preparing to bathe. *Baily* 3
Nymph bathing. *Lawlor* 36
Nymph bathing. *Wyatt* 75
Nymph bathing. *Wyatt* 76
Nymph bathing. *Wyatt* 77
Nymph (La Baigneuse). *Falconet* 100
Nymph (La Baigneuse). *Houdon* 112
Nymph (Naïad). *Dannecker* 167
Nymph listening. *Schwanthaler* 202
Nymph Salmacis. *Bosio* 84
Nymph of Diana. *Papworth* 54
Nymph of Diana. *Wyatt* 79
Nymph of the Danube. *Schwanthaler* 203
Nymph sleeping. *Baily* 3A
Nymph and Cupid. *Canova* 128
Nymph and Cupid. *Marshall* 49

Paolo and Francesca. Bas-relief. *Westmacott, Jun.* . . . No. 72
Paris. *Canova* 129
Penelope. *Wyatt* 82
Penelope. *Brugger* 165
Peri. *Strazza* 161
Périer (Casimir). *Chaudet* 89
Perseus. Statue. *Canova* 139
Perseus. Bust. *Canova* 140
Peter Paul Rubens. *Geefs* 107
Phaeton. Bas-relief. *Gibson* 27
Pietà. *Rietschel* 196
Pomona. *Gebhardt* 170
Prodigal Son. *Sangiorgio* 145
Psyche. *Westmacott* 64
Psyche. *Bienaimé* 124
Psyche Fanciulla. *Canova* 134
Psyche and Zephyrs. *Gibson* 21
Psyche. *Theed.* 61
Psyche. *Tieck* 256
Public Happiness. *Rauch* 139*
Puck. *Lough* 44

Sabrina. *Marshall* 51
Samson. *Legrew* 37
Satan. *Lough* 41
Seasons. Bas-relief. *Thorwaldsen* 231
Shakespeare's Apotheosis. Bas-relief. *Lough* 45
Shakespeare. *Roubilliac* 56
Shakespeare. *Bell* 9
Shepherd. *Thorwaldsen* 221
Shepherd boy. *Zwerger* 272
Shepherdess and kid. *Wyatt* 81
Shield of Hercules. Bas-relief. *Schwanthaler* 215
Shield of Hercules. Bas-relief. *Widnmann* 265
Shore (Jane). *Bell* 6A
Stags. *Rauch* 193*
Students. Bas-relief. *Rauch* 193**

Telephus suckled by a hind. *Wolff* 266
Terpsichore. *Canova* 130
Theseus and Hippolyta. Bas-relief. *Schwanthaler* 214
Thucydides. *Meyer* 177
Titania. *Lough* 43

Una and the lion. *Bell* 5
Ulysses. *Macdonald* 48
Ulysses. *Tieck* 258

Vase. *Thorwaldsen* . . . . . No. 225
Vase. *Canova* 141
Vase. *Drake* 169
Venus. *Fielder.* 12*
Venus Vincitrice. *Gibson* 13
Venus. *Bartolini* 119
Venus. *Canova* 132
Venus Vincitrice. *Thorwaldsen* 217
Venus Vincitrice. *Thorwaldsen* 218
Venus and Cupid. *Pradier* 116
Venus and Cupid. *Gibson* 19
Venus and Cupid. Bas-relief. *Gibson* 25
Venus and Cupid. *Westmacott, Jun.* 68
Venus and Cupid. *Westmacott, Jun.* 69
Venus and Ascanius. Bas-relief. *Westmacott, Jun.* 70
Venus at the bath. *Allegrain* 83
Venus of the Pitti Palace. *Canova* 131
Venus and Adonis. *Canova* 126
Venus and Mars. *Canova* 135
Veritas. *Monti* 150
Victory, with laurel. *Rauch* 184
Victory, with olive. *Rauch* 185
Victory, with oak. *Rauch* 186
Victory bestowing a crown. *Rauch* 187
Victory, with palm. *Rauch* 188
Victory, seated. *Rauch* 189
Victories, with palms. *Schwanthaler* 206, 207
Violin player. *Steinhauser* 201*

Washington. *Crawford* 12
Winter. *Wolff* 269
Woman of the Campagna. *Fraikin* 105
Woman of the Rhine. *Fraikin* 106

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